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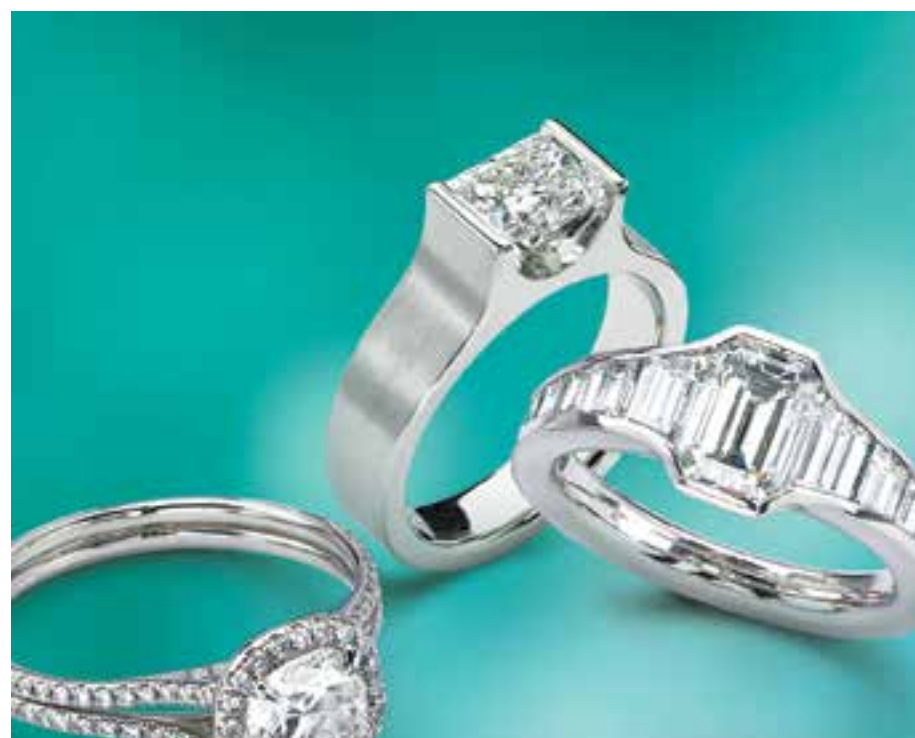
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November 23–29, 2016



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The Battle Against AIDS in America

(11/29) T. J. Stiles
General Custer, Deconstructed

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K-12 Visions And Outcomes

(11/30) Susan Casey
'Voices in the Ocean'

(12/1) Bonneville Power
Administration presents
**Columbia River System
Operations Public Meeting**

(12/1) League of Women Voters of
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**A Post-Election Conversation
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(12/3) Columbia Choirs presents
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(12/4) Brandi Carlile
Raise the Roof

(12/5) Thomas L. Friedman
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(12/6) A System in Crisis
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(12/6) Town Music
Marc Bamuthi Joseph
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(12/7) King County Behavioral
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(12/8) Solid Ground presents
**Can Rapid Rehousing Solve
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(12/8) Peter Godfrey-Smith
Octopus Intelligence

(12/8) Seattle Human Right's Day
Jose Antonio Vargas

(12/9) Town Hall, Seattle Radio
Theatre, and KIRO Radio present
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(12/10) Seattle Girls' Choir
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OPEN CITY

How to Get Through Thanksgiving at Your Right-Wing Family's House

BY ANSEL HERZ

If you hang with your right-wing family this Thanksgiving, you're likely to hear and experience tacit or outright racism. You're going to hear praise for the misogynist in the White House. You're going to watch your grandma regurgitate that conspiracy theory about Hillary Clinton feeding on the heads of children that she heard on Fox News while she pecks at her meal across the table from you. What do you do? You have three options:

1. Grit your teeth and ignore it until dinner is over. Then you can pull out your phone again, returning safely to your own echo chamber on Facebook.

2. Tell the truth. It's the objective truth that Donald Trump has engaged in racism. Even Republican House Speaker Paul Ryan said Trump's comments about Mexican American judge Gonzalo Curiel (Trump claimed the judge couldn't do his job because of his Mexican heritage) were "the textbook definition of a racist comment." And it's the objective truth that his comments about women ("grab them by the pussy") are misogynist. Those are direct quotes. Fuck that guy and fuck anyone who supports him. He's a fascist. Sorry (not sorry), grandma.

3. Use community organizing methods at the dinner table. Seriously. It's called a "relational meeting." You love your grandma (well, you probably do). So don't just explain at her that she's wrong—that's unlikely to work. Instead, pivot and ask what's really important to her in life. Ask what matters to her. Ask what she wants to see in her community. Where there are points of commonality, point those out and use them as a springboard for starting the next conversation in a better place. Xochitl Maykovich, a community organizer with the nonprofit Washington CAN!, is doing the same thing with Trump supporters who've been calling in expletive-filled death threats since the election.

"Whenever we have conversations with these Trump supporters, we're like, 'Hey, we want universal health care.' And they're like, 'Hey, we kind of want that, too,'" Maykovich told *The Stranger's* Sydney Brownstone last week. "I think the thing that this is showing me is that people are coming with a lot of assumptions, and we need to make sure we're not doing the same thing."

If Maykovich can do this with irate, violent Trump supporters threatening her life, you can do it with your grandma. Your grandma surely has feelings besides hate in her heart. Good luck! ■



ILLUSTRATION BY LEVI HASTINGS

I, ANONYMOUS

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STEVEN WEISSMAN

SHUT UP AND FIGHT

OMG, left-wing America: Yes, Trump won, and it fucking sucks. Yes, Clinton lost, and it fucking sucks. But do you SERIOUSLY think your shitty, 12 paragraph Facebook posts are going to change that? Do you HONESTLY think your 574 also-incredibly-liberal, voted-for-Clinton friends are going to read your comments and think, "Well, would you look at that? This white chick who was raised in upper-middle-class-suburban-America doesn't like the outcome of the election! GASP! Let's do something about it!" How about this: Save your time and energy and find an organization in your community to get involved with. These groups need our donations and our support. My message to all of you? SHUT THE FUCK UP—and start fighting back.

—Anonymous

HUMP! Winners

Trump Might Be President, but We Can Still Fuck the Pain Away

BY DAN SAVAGE

Before we get to the winners... Showing up to host HUMP! less than 24 hours after Donald Trump won the election was difficult. Like everyone at On the Boards that night—like the majority of Americans who voted on November 8—I was still reeling from the results. But after welcoming everyone to HUMP!, and after walking everyone through our three rules (no cell phones, no assholes, have fun), and after apologizing for all the "Make America Great Again" hats featured in this year's films*, I was happy to be in a theater full of people watching porn and not, say, at home in bed with the lights out and the covers pulled up over my head.

Like I said to the crowd that night (someone taped it, here's a partial transcript):

"Don't let anyone tell you that you shouldn't be here, at a porn festival, at a time like this. I am an old fag. And I was there in the '80s when my friends started dropping dead and we organized and we marched and we donated and we fought. But we also partied. We danced, we had fun, we watched porn, and we fucked. And all the partying and dancing and music and laughter and theater and art and porn and all that fucking—it revived us, it reminded us what we were fighting for, and it kept our spirits up for the fight. The other benefit of all the fun we were having while we fought for our lives? It drove our enemies crazy. They wanted us to be miserable. They wanted us on the floor, too

depressed and distraught to leave the house. And when they saw us dancing, when they heard us making music, when they saw us creating art and making theater and watching porn, when they realized we were still fucking, it confounded them. That's when they realized we were not going to be easily defeated. We weren't going down without a fight and we weren't going down without a party."

We are in for another long fight, but we have to make time for pleasure and art and porn and music and dancing and fucking—because it will keep us sane and drive *them* nuts.

Okay! The winners:

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BEST HUMOR

Birthday Boss (\$2,000)

Runner-Up: *It's Fucking Complicated* (\$1,000)

BEST KINK

Playing Scrabble (\$2,000)

Runner-Up: *Breakfast in Bed* (\$1,000)

BEST IN SHOW

I'm Not Poly, but My Boyfriends Are (\$5,000)

JURY AWARD

Fucking Boring (\$1,000)

The HUMP! Awards are decided by audience ballot with the exception of the Jury Award, which is awarded by the HUMP! Jury.

More than 20,500 people went to HUMP! over two weeks in Seattle, Olympia, and Portland, and the HUMP! 2016 program will tour North America starting in January. Unlike other short film festivals, there is no charge to submit a film to HUMP! Every filmmaker whose film tours with HUMP!—our little porn festival played in 30 cities last year—gets a percentage of every ticket sold. A portion of the proceeds from HUMP! is donated to Planned Parenthood. HUMP! supports Planned Parenthood and so should you.

* About those hats: Every year, when we do the call for submissions, we invite the filmmakers to include a couple of random props to show they made the film just for this festival. HUMP! filmmakers have fun working the props into their films and HUMP! audiences have fun spotting them. This year's props were the accordion and "Make America Great Again" hats. In our defense: We did the call for submissions a year ago—back when no one thought Donald Trump could possibly win the GOP nomination, much less the fucking election. ■

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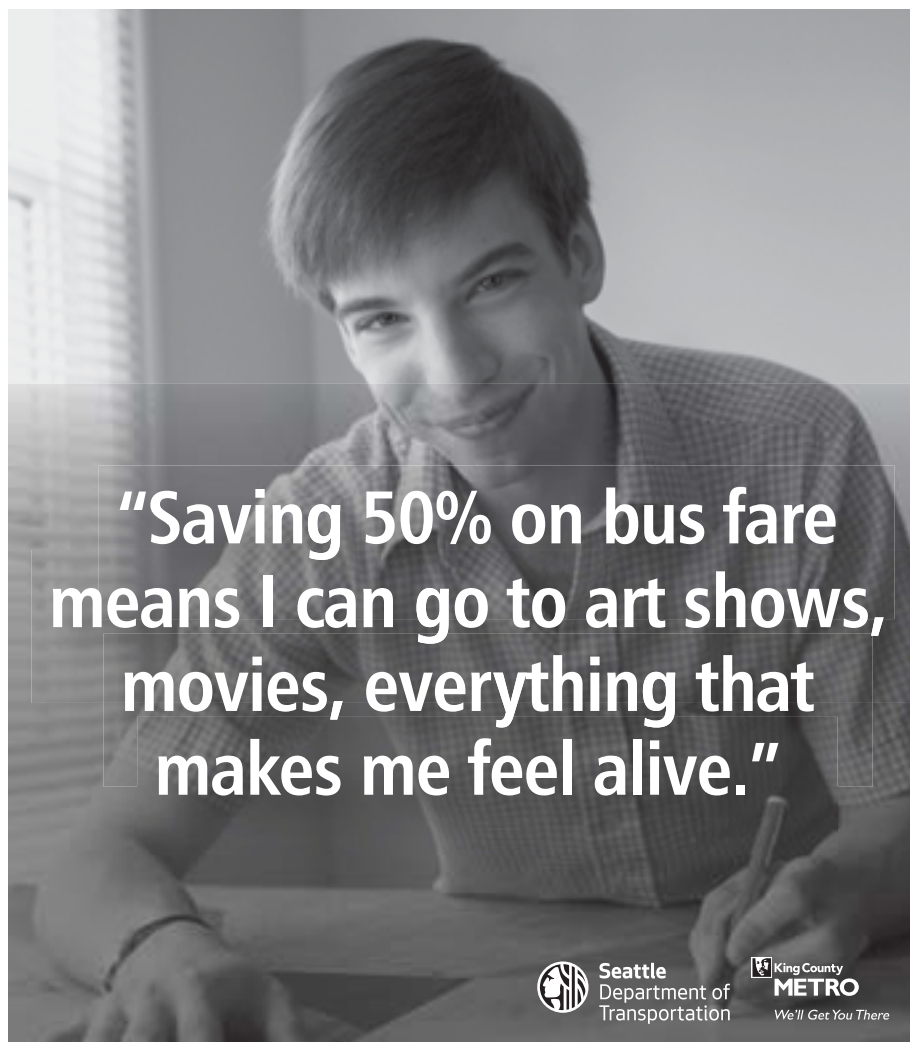
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DOUG BALDWIN *The Seahawks wide receiver called on officials to change the state law on police killings: "It's the right thing to do," he said.*

Washington Task Force Calls for Big Changes to Police Deadly Force Law

The Question Is: Will Olympia Listen?

BY ANSEL HERZ

Washington State's extreme law on police deadly force, which all but immunizes police from prosecution for murder, could finally be changed if the state legislature honors sweeping new recommendations from an official task force charged with reducing fatal encounters between police and civilians.

The recommendations, finalized on November 21 in a marathon 11-hour meeting, are the result of hours of emotional and contentious conversations between police, prosecutors, lawmakers, and civil-rights leaders. At the end of the final meeting, Representative Roger Goodman (D-Kirkland), a cochair of the task force, described the experience as one of the most difficult and rewarding he's ever had.

State senator David Frocht (D-North Seattle), who was involved in the final meeting, added: "Given what's going on in the country, this task force can be a model going forward."

Toshiko Hasegawa, a representative of the Washington State Commission on Asian Pacific American Affairs, called the task force recommendations "a win for diverse communities across the state demanding real accountability as a foundation for trust with police."

The question is: Will Olympia lawmakers follow the task force recommendations when they convene for the next legislative session in January?

The current Washington State law sets an exceedingly high bar to prosecute a cop for murder, requiring prosecutors to make a two-pronged argument: They must show that the officer killed "with malice and without a good faith belief." Passed in 1986, the law is the most restrictive in the country, according to Amnesty International.

The task force voted 14 to 10, with two abstentions, to recommend removing both the malice and good faith clauses from the law—and for adding language defending officers who reasonably believe deadly force is necessary from criminal liability.

Human rights and civil liberties groups have argued that the current "malice" and "good faith" clauses in Washington law create a double standard between police and citizens, and give officers a virtual license to kill. There have been at least 213 killings by police officers in the state over the past decade, according to a *Seattle Times* analysis—20 percent of the casualties have been African American, though they are just 6 percent of the state population. Only one officer has ever faced charges. Not one has been convicted.

The 26-member task force began meeting

earlier this year, empaneled by the legislature after an effort to change the law was quietly shot down in committee during the last legislative session. During the final meeting, its members shuffled between their seats and the marble-floored hallway to have hushed conversations over the course of a long day. By afternoon, Cynthia Softli, a community corrections officer representing the Black Law Enforcement Association of

"I don't want to get stuck in a 'us versus them' mentality," said DOC officer Cynthia Softli.

Washington, quipped that she and another member, Sue Rahr, the head of the Washington State Criminal Justice Training Commission, had "solved all the problems we have in the bathroom." Seahawks wide receiver Doug Baldwin also showed up at the meeting, announcing his support for changing the law and citing

his own father's experience as a police officer. "It's the right thing to do," Baldwin said. A small scrum of TV crews followed him in and out of the building.

Still, several representatives of law enforcement refused to compromise and found themselves in the minority as they rejected all attempts to revise the law. Republican state senator Kirk Pearson (R-Monroe) and representatives of the Washington State Fraternal

Order of Police, the Council of Metropolitan Police and Sheriffs (COMPAS), the Washington Council of Police and Sheriffs, and the Washington State Troopers Association called only for more funding, staffing, and training for police.

Seattle police officer Kerry Zieger, the COMPAS representative, said police, in fact, were being treated unfairly. "Basically, it's let law enforcement take it in the shorts," Zieger complained. "There has to be some personal accountability with the citizens we interact with." He called for more charges to be filed against civilians who assault police officers.

At the end of a previous task force meeting, Republican representative David Hayes, who is also a Snohomish County Sheriff officer, explicitly threatened that changing the law would have a "chilling effect" on police officers "to get out there and do their jobs."

But not all police opposed changing the law.

Softli, who worked at the Seattle Police Department before moving on to the Washington State Department of Corrections, voted to remove both "malice" and "good faith" from the law, citing the need to hold accountable officers like Ian Birk, a former Seattle cop fired for killing Native American woodcarver John T. Williams.

"I sit in this unique position," she said, seated two seats away from Zieger. "The problem that we face as law enforcement is that we are not open to some of the changes. We have to move in a different direction."

After the vote, she said she was disappointed with some of her law enforcement counterparts on the task force. "I don't want us to get stuck in a 'us versus them' mentality," she said. "I want law enforcement to take the lead, to be leaders of change."

In a statement, Governor Jay Inslee said the task force recommendations represented "an important first step in increasing dialogue between law enforcement and communities of color," and that he looks forward to seeing a bill get introduced in Olympia as a result.

But the recommendations are now expected to face resistance in the legislature. The Washington State Senate remains in Republican hands following the November election, and Democrats hold a razor-thin majority in the state house. Sources who support changing the law worry that Republican senator Mike Padden (R-Spokane) will refuse to consider any changes to the statute in the Law and Justice Committee, which he chairs. Padden's office did not respond to a request for comment. (House Speaker Frank Chopp and House Judiciary chair Laurie Jenkins also did not respond to requests for comment by press time.)

But even if the state senate balks, the results from the task force will undoubtedly add fuel to the strategy behind Initiative 873, a statewide referendum effort led by families who've lost loved ones to police violence. That initiative—endorsed by the Seattle Police Department and a host of big-name Democratic officials, as well as Seahawks players Baldwin and Michael Bennett—would remove both the "malice" and "good faith" clauses from the law. The campaign looks increasingly unlikely to collect the signatures it needs by the end of 2016. But campaigners are vowing to run the initiative again next year if needed. ■

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Lisa Herbold Wins the Budget Fight

The Freshman Council Member Gets Stuff Done

BY HEIDI GROOVER

A week after Americans elected Donald Trump to the presidency—thrusting blue cities like Seattle into an uncertain future—the Seattle City Council was back to the budget-making grind. But in the face of the anti-poor, anti-cities administration that's preparing to take power in DC, the local haggling over some of this city's most familiar issues took on a new urgency—particularly when that haggling was connected to Seattle's ongoing housing affordability crisis.

In the Trump era, cities like ours likely won't be able to count on much federal help for the publicly funded programs that make Seattle and other metropolitan areas refuges for people who'll be most harmed by the Trump presidency. To make due, we'll need to aggressively address income inequality, homelessness, and rental costs on our own. Impressively, the Seattle City Council just took a small step toward doing that.

On November 16, when the council voted on a list of significant changes to Mayor Ed Murray's 2017 proposed budget, one of those changes was the addition of \$29 million in new funding for affordable housing. That city-improving change came thanks to Lisa Herbold, a freshman city council member who has emerged as a powerful independent voice.

Herbold offered some of the most interesting changes to the mayor's proposed budget this year, and while some of her ideas failed (like a business-fee increase to fund labor-law enforcement and a proposal to hire more multilingual police officers), the success of her housing proposal underscored her effectiveness.

The story behind how Herbold's proposal became reality is a familiar one by now. First, Council Member Kshama Sawant staked out a far-left position. She said the city should cancel its plans for a controversial new police station in North Seattle and spend that money on affordable housing instead. Then the mayor's office and many on the council balked. They said the new precinct is necessary, and some disputed whether Sawant's plan, which involved swapping out several different sources of funding, was even possible. But Sawant and her supporters kept up the pressure to do *something*. Then Herbold offered a viable alternative.

Where Sawant's plan would have redirected \$160 million away from the police precinct and toward affordable housing, Herbold pitched a plan that doesn't require killing the North Precinct and instead sells city bonds to raise \$29 million for affordable housing. (The specifics of how that debt in Herbold's plan will be paid back have not yet been finalized, but she hopes to use property taxes from new construction.)

The mayor and Council Member Tim Burgess, who chairs the budget and affordable housing committees, opposed both the Sawant and Herbold proposals. But Herbold won

over six of her colleagues while Sawant's proposal failed because she was able to gather support only from herself and Mike O'Brien.

The \$29 million Herbold has succeeded in getting for affordable housing will be available next year for nonprofit housing developers to pair with other funds, or to be used in building or preserving rent-restricted housing. It remains unclear just how many units Herbold's money will fund. And while the number of affordable housing units created is sure to fall short of what the city needs—about 3,000 people were sleeping on the streets of Seattle at last count and Sawant's proposal would have helped build 1,000 units—getting the money allocated at all was an accomplishment for Herbold in the face of mayoral opposition.

Without the pressure built by Sawant's "Build 1,000 Homes" movement, it's unlikely Herbold's proposal would have been at the table at all. (Herbold herself acknowledged that fact at the final budget vote on November 21.) Yet it's Herbold's particular brand of scrappy wonkery—a wonkery informed by her nearly two decades in former

council member Nick Licata's office before she ran for council last year—that led to this achievement. Herbold was more willing than Sawant to compromise—her \$29 million proposal is just 18 percent of Sawant's \$160 million ask—but she wasn't content with doing nothing. And the result is tangible and important.

In her first year on the council, Herbold has shown herself to be unpredictable and fiercely independent. She's willing to dig into the details of policy, but her positions are sometimes surprising. She does not align fully with either the leftist wing of the council (Sawant, O'Brien) or the more conservative wing (Burgess, Debora Juarez).

Sometimes she has staked out a far-left position, joining Sawant and O'Brien in questioning the mayor's response to homelessness and helping lead the fight for secure scheduling legislation for hourly workers. But she has also taken fiscally conservative tacks, siding with Burgess earlier this year to oppose spending \$1.4 million to bail out the Pronto bike share program and, despite being a strong advocate for tenants, declining to support a budget add from Sawant and O'Brien this year to increase funding to the Tenants Union of Washington State. (Herbold says she was focused on restoring lost human services funding instead.) Herbold has also expressed fears about displacement caused by upzones, putting her at odds with some urbanists.

It's a complex ideological picture, but in the face of a presidential administration that is unlikely to offer cities much help with challenging problems like homelessness, and given Sawant's slim track record of assembling council majorities behind her demands, we're likely to see Herbold offering more leadership on important issues in the years ahead. ■



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DAVID SCHMADER

Getting High with the Queen Kisser

BY DAVID SCHMADER

It was the day after the day a racist sexual predator was elected president. White nationalists were rejoicing, attacks on minorities were spiking, and Leonard Cohen was dead. My own state vacillated between numbness, dread, and fury, driven by what I can best describe as itchy blood. I was clearly alive, but everything felt wrong, on all levels: macro, micro, atomic.

Still, worlds turn and deadlines loom, and while mulling topics for a post-Trump column, I recalled an e-mail I'd received earlier this year from someone I'd never met who'd seen my photograph in connection with my weed book. Her forever-memorable opening: "I would love to have some weed only with you and a great kiss by me since I am the queen kisser. You are my type so much. I am Eritrean lived in Seattle for over 26 years. I am fifty years old but I look forty. Never experienced smoking weed please let me do it with you."

Dazzled by her chutzpah, I replied immediately, and we e-mailed for a while. (Key exchange: "I'm gay and married!" "That's great!") And late last week, I drove to pick up the queen kisser at her home, after which we got high and went to Red Robin.

The queen kisser does not live her life as the queen kisser (no tiara, no sash, and her real name is Lana*). She's gorgeous—the "50 looks 40" claim is so factual, it should be on her driver's license. And beyond the radiant face is ace style, with her casually elegant khaki top-and-bottom set laced by the soft tangerine color that lights up her fingernails, belt, and toenails.

Most importantly, Lana is the world's greatest flirt, one that can make you feel simultaneously loved and respected and porn-star hot. From her opening statement ("I meditated and asked the universe to bring me a guy who looks like you") to her parting volley (inviting me in to take a nap if I needed, insisting, "I won't try anything!"), she nailed a type of openhearted flirting I didn't know existed. Even better, she temporarily dissipated my Trump angst with a few short sentences: "African dictators stay in power for decades. Trump gets four years. God bless America! I love this country."

We parked in a far corner of the Red Robin lot, had a couple puffs of Pineapple Express, and then headed in. Seated at an elevated two-top, we started gabbing. What I learned:

Lana is a mother of three accomplished adult children who lives in an apartment and rents out the big house she raised her family in. Ten years ago, she divorced the husband she moved to America and created a family with, after which she put herself through a one-year medical program and now works at a Seattle-area hospital. She's fluent in three languages and says English is her weakest, and she eloquently explained how she always felt jealous when she saw people reading English-language books, so she got herself up to speed and celebrated/graduated by reading Tracy Kidder's *Mountains Beyond Mountains*.

Food arrived—teriyaki chicken burger for her, Burnin' Love veggie burger for me—along with a deepening of the weed's effects. While attempting the ambitious multitasking of conversing while wrangling condiments, Lana was reduced to giggles while trying to recall the word for "manipulative" (it's "manipulative"), and we both lost ourselves in a classic deep-dive-into-a-subject-now-what-were-we-talking-about? cul-de-sac. (Topic: human males, which we both love.) We also sat silently, goofy smiles on our faces, eating fries.

When I asked Lana where she gets her confidence—the confidence that drives her to ditch a stagnant marriage for a new career and e-mail strangers she'd like to kiss—she said, abashedly, "Am I confident?" Later she noted her admiration for Oprah and Dr. Phil and Eckhart Tolle, for their inspirational commitment to self-actualization, and I got my clue.

Only after I dropped her off did I realize I'd neglected to ask two major questions, which I sent via e-mail from home: "Do you think you'll try weed again? How did you earn the title the queen kisser—was it bestowed upon you or is it something you aspired to and achieved?"

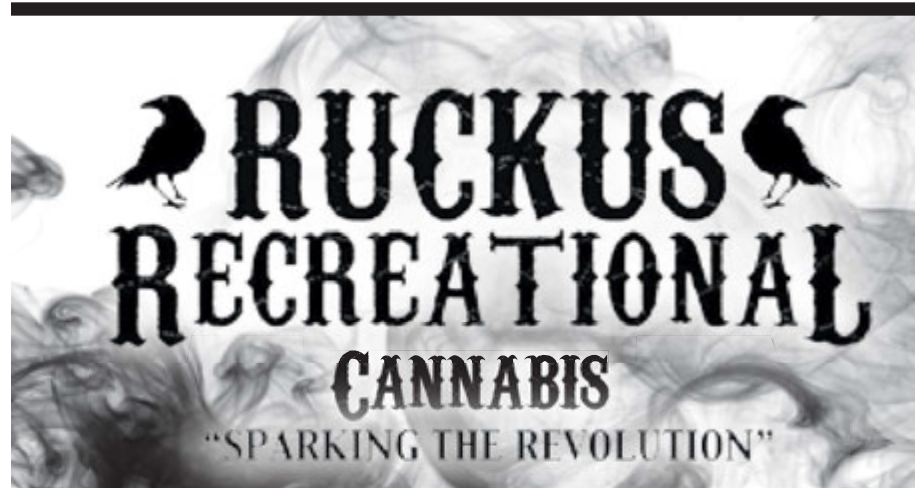
Lana's response: "I would try it again when you come for dinner with your husband. I don't think I will do it by myself. About the queen kisser, my ex-boyfriend said so. I am great and I know it. Why you ask me, you want to try? LOL." ■

* Not her real name.

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LEVI HASTINGS

How to Have the Worst Thanksgiving Ever (On Purpose)

You're new here. You don't know anyone. You have nowhere to go on Thanksgiving.

Maybe you're a new student at the University of Washington or Seattle University or Seattle Pacific University and you can't afford to go home. Maybe you're a new hire at Amazon and you can't swing rent, student loan payments, and airline tickets (we know you make a lot of money, but not *that* much). Maybe your parents decided, after hosting Thanksgiving for the last

24 years, that they'd had enough and canceled on you at the last minute. Maybe you've been here a while and are tired of Friendsgivings, and members of your family are the only people in Seattle who voted for Trump.

You could fish around for an invite. But being the "Thanksgiving orphan" at someone else's dinner party—being the turkey-day pity fuck—isn't any fun, either. And it's too late, anyway: Thanksgiving is practically here and everyone's guest lists are already

finalized. You're screwed.

How do you avoid having a depressing, soul-crushing, nothing-to-be-thankful-for Thanksgiving? Now this may seem counterintuitive, but hear us out: Don't avoid it. Embrace it. Instead of having the worst Thanksgiving ever by accident, have the worst Thanksgiving ever by design. Be alone. Eat terrible food on purpose. Pound crap drinks in a shitty bar on purpose. Watch the worst movies on purpose. ►

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◀ Don't settle for a shitty Thanksgiving. Make this one an epically shitty Thanksgiving.

An epically depressing holiday—and I've had my fair share—has two major benefits. First, it sets a baseline. Whatever your subsequent Thanksgivings are like, whatever you're doing on the fourth Thursdays in all the Novembers in your future, they won't be worse than this one. Your Thanksgivings have nowhere to go but up if you make an effort.

Even better, you'll have a great story to tell at all those future Thanksgiving dinners. If you're going to be miserable this Thanksgiving, you might as well get an anecdote out of it. ("You know what I'm thankful for? I'm thankful it's not 2016, when I was alone on Thanksgiving in a new city. I had dinner alone at the worst place in town, got drunk in a dive bar, and then passed out in front of the TV in my empty apartment.")

You probably don't know all the worst things to do around here, and that's where we come in. You're new here or have been studiously avoiding awfulness, unlike us. We've been sucking around here long enough to know what really sucks around here. You'll find everything you need in this issue to create an epically shitty Thanksgiving. The shittiest places to eat (not just Thanksgiving dinner, but breakfast too), the shittiest bar to watch a football game in, the shittiest place to day drink, and the most depressing movie to watch at home (alone, of course). Have a crappy Thanksgiving. We mean it. —DAN SAVAGE

FIRST STOP, "BREAKFAST": WASHINGTON STATE FERRY

The first year I lived in Seattle, I wasn't in a good place with my family and wasn't going to go home to California to be with them.

But I didn't know anyone here. I was renting a room in an apartment in the University District, and another person renting a room in that apartment had a sister on Bainbridge Island, and he invited me to go with him to Thanksgiving at her house. It seemed like a good plan. I was 18. I'd never ridden the ferry. It would be my first Thanksgiving on my own. There's nothing like feeling wanted, accepted, or at least invited to someone's house on Thanksgiving.

The ferry is stressful on holidays. Too many people, too few ferries. For reasons I can no longer remember, we got to the waterfront late and missed the ferry we wanted. My roommate's sister had "blood sugar" issues and had to eat at a certain time, and she had said that if we weren't on a particular ferry, we couldn't eat with them. When we arrived on Bainbridge, there was no sign of her. We tried calling her from a payphone—no luck. This was before cell phones. So, with an empty feeling in my gut (must have been the hunger), we got on the return ferry and just rode back to Seattle. Because I was starving, and because the ferry had a cafe, I thought I'd see what they had that I could eat. Turkey, maybe? Mashed potatoes? A turkey sandwich? Nope, nope, nope.

The only remotely Thanksgiving-like item they had was a pumpkin muffin.

I ate that pumpkin muffin slowly, very slowly, like it was a huge feast. I tried not to start crying. That muffin was my entire Thanksgiving. When I started crying despite myself, I went out onto the deck and let the wind fill my face so it looked that was what was causing my eyes to leak uncontrollably, and not my alienation and sadness. Nice views out there on the ferry. But the muffin was terrible. —CHRISTOPHER FRIZZELLE ▶



MIKE FORCE

WORSE THAN BEING ALONE *Being alone on a ferry eating a sad muffin.*

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THESE GUYS ARE SAD *Because there's no Seahawks game.*

IT'S NEVER TOO EARLY TO START DRINKING ON THANKSGIVING: BARANOF

The Baranof (8549 Greenwood Ave N) is kind of like the Swiss Army knife of gritty dive bars. It has everything you could possibly need: dirt-cheap Rainiers and freakishly strong Jell-O shots, greasy hangover hash browns, grumpy bartenders, leering older men, and dust-caked nautical-western decor.

It's the perfect place to feel alone, even if you're surrounded by other barflies. So slump yourself into one of the Baranof's booths and commit—this is your Worst Thanksgiving Ever. Accept it.

This dank Greenwood hole-in-the-wall opens at 6 a.m., so drinking can start at the crack of dawn. The bartenders have seen countless other loners like you, so they won't judge.

If you drunk-stumble into the joint around dinnertime, you can still have a miserable Thanksgiving dinner (racist uncle not included—thought we can't be responsible for the barfly sitting next to you). One bartender confirmed that the joint would be serving up turkey for dinner with a side of all-night karaoke—because what's better than being serenaded with drunken renditions of Dolly Parton's "Jolene" while feeling zonked out on tryptophan? (Well, many things, but beggars can't be choosers.)

Order yourself a drink. Even if you feel like drowning yourself in well whiskey, do not order a double. Seriously. Baranof bartenders will laugh in your face if you try. (Happy fucking holidays!) If you're more of a cocktail person, keep it simple—like one liquor and one mixer simple. When a friend once tried to order a Moscow Mule, the wry-looking bartender asked, "What in the hell is that?" —ANA SOFIA KNAUF

WATCH ALL THREE SHITTY NON-SEAHAWKS FOOTBALL GAMES: JOE'S BAR & GRILL

It may seem counterintuitive, but I hate watching sports in a sports bar. Sports bars are where other sportsball fans go, and generally speaking, I'm not really into sportsball fans, especially not a roomful of drunk and angry ones. I like going to places that I would normally hang out at that have a few TVs and happen to be showing the game where I can yell like a crazy person. (Hey, looking at you, Poquitos [1000 E Pike St]. Smooch!)

What could be more depressing than spending Thanksgiving Day afternoon watching a bunch of teams you don't give a shit about in a sports bar? On Thanksgiving Day, the games are Vikings versus Lions, Cowboys versus Redskins, and Steelers versus

Colts. None of them are the Seahawks. This is a shitty football day.

The Yelp reviews for Joe's Bar & Grill (500 S King St) alone are amazing: "Pretty sketchy clientele, 8 out of 10 of the people there were completely hammered. There were discarded pull tabs everywhere and it smelled like rotting Blackberry Brandy—I loved it!" wrote Melinda.

"Terrifying. Cash only. I love it. A shot and beer back is \$4.75. I'm pretty sure I've seen patrons cash their paychecks here. Dirty crowd, most people are cut off by 7 pm... I'm literally creating a Yelp count just to write this review. Bring hand sanitizer," wrote Katrina K.

Indeed, Joe's is a classic dive that is reminiscent of the bar in the *Accused*—wood-paneled walls, TV screens in every room, a pool table, and a jukebox blaring Led Zeppelin, Johnny Cash, and Stevie Ray Vaughan. They sell "mystery shots" and pull tabs. The clientele is as advertised—rode hard and put away wet. But I'll say this for them: It's the most racially diverse crowd in Seattle. Love of alcohol is color-blind. —TRICIA ROMANO

STAY HOME AND WATCH A MOVIE: LEAVING LAS VEGAS

If you don't find it depressing to watch a movie that will make it impossible for you to drink on the day of the year when you need it most, then just leave it to the sheer slow-motion suicide, sadistic pimping, frat-guy gang rape, and near-necrophilia of *Leaving Las Vegas* to bring you down.

Nicolas Cage is brilliant—which is another reason to be depressed: What happened there?—and plays a screenwriter named Ben who's lost everything to drink, so he goes to Las Vegas to drink some more. Specifically, to drink himself to death, literally. The movie is this process happening.

He meets Sera, Elisabeth Shue (also giving a great performance—too bad you'll never be able to watch it again, because you'll be so traumatized by this first time). She's a smart, abused prostitute, and they begin a sort-of relationship in which their first rule is not to judge each other.

Then things get bad. So, so bad. There is no "good" gang rape scene ever, if you ask me. Yet this is worse than most. If you feel you are suffering sufficiently already, I will forgive your fast-forwarding through it.

And then after things are already that bad, they end worse, in a gross, floppy, pathetic tangle of sad, sad sex and death, oh my god.

What makes things even more fun is that *Leaving Las Vegas* is basically a documentary about the horrible exploitative soul of that glittery gambling city. In 2011, on a ►



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NICOLAS CAGE WAS ONCE A GOOD ACTOR *Another reason to drink.*

◀personal visit to people who lived barely two miles from the Strip, I took a walk through the neighborhood and ran into entire blocks where every single house had been foreclosed on and stripped of everything including the wiring inside the walls. This is how you feel after watching *Leaving Las Vegas*. And you cannot drink. —JEN GRAVES

SEE A MOVIE IN THE THEATER THAT WILL RUIN YOUR THANKSGIVING: *THE EDGE OF SEVENTEEN*

I have always found that teenagers are far more interesting in person than they are in the movies. In person, they often reveal the kind of individual they will become for life—this individual is totally absent from children, who are just a mess and do the same stupid things as all other children. You can actually hold a conversation with a teenager, and sometimes you even forget you are talking to a young person with a basic education and barely any experience. But once a teenager is on a movie screen, they become boring as fuck. Is this because the writers for teenage movies are often adults? Maybe that's what made Larry Clark's 1995 *Kids* almost interesting? (It was written by a person who, at the time, was just out his teens—Harmony Korine.) But most teen

READ A BOOK TO MAKE THE DAY EVEN MORE MISERABLE: *THE WIND IN THE WILLOWS*

There is nothing I hate more than talking animals. I hate them in movies; I hate them in books. Kenneth Grahame's *The Wind in the Willows*, which is popular in Britain and was written in 1908, has nothing but animals that talk, talk, talk. Some speak in the manner of an upper-class Brit, such as with the toad, others in the manner of lower-class Londoners, as with the weasels. Page after page, we find animals having conversations with other animals—conversations about the weather, about food, about domestic matters, and even about city life. Does anyone else find this awful? Is it just me? If the world were normal like me, we would ban such books. Animals must either tweeter, roar, growl, howl, cry, or bark. I would not mind reading a book filled with animal noises. Such a novel would make my Thanksgiving not so sad. —CHARLES MUDEDE

HAVE A DINNER THAT TASTES LIKE NOTHING: CLAIM JUMPER

If you're really dedicated to this, you need to get the fuck out of Seattle. There are too many other people doing what you're doing, too many good restaurants and bars open,

For dessert at Claim Jumper: pumpkin cream cheese pie, which is described as “whipped pumpkin and spice centered between a thick layer of slow-baked sweetened Philadelphia cream cheese.”

movies, and particularly the ones out of Hollywood (indie films have a better track record, see *Moonlight*), are like the new film *The Edge of Seventeen*, which was written and directed by someone, Kelly Fremon Craig, who left their teen years long ago. Nothing on earth would make me watch *The Edge of Seventeen* except a need to be depressed, the mood that results from being bored for an extended period of time. With this movie, I can expect a teenage character who will certainly be like other Hollywood teenagers, and who in wonderful slasher films is eliminated very quickly and very brutally: struggling to be understood, sassy, self-proud, boy- or girl-obsessed, etc. If I want to make my Thanksgiving as miserable as possible, all I need to do is spend 104 minutes with the star of *The Edge of Seventeen*. —CHARLES MUDEDE

too much likelihood of some charming chance encounter. You're trying to be miserable, after all.

So head to the suburbs. Specifically: Claim Jumper in Tukwila (5901 S 180th St). This faux-rustic chain of restaurants opened its first location in Los Alamitos, California, in 1977, according to Reuters, and filed for bankruptcy back in 2010. Somehow, it is still there, making it the perfect metaphor for our times. Or something.

Their Thanksgiving menu offers mozzarella sticks (\$8.99), shrimp cocktail (\$12.99), roasted turkey (\$24.99), ham (\$24.99), turkey and ham (\$25.99), tri-tip (\$25.99), and prime rib (\$33.99). For dessert: pumpkin cream cheese pie, which is described as “whipped pumpkin and spice centered between a thick layer of slow-baked sweetened Philadelphia cream cheese.” Judging by the photos ▶

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STREETCAR *There is nothing sadder than sitting alone in a slow-moving car.*

◀ online, any of these options will be appropriately disgusting.

"I'm writing the review as I'm eating," Yelp reviewer Amy L. wrote in September. "The food is not meant for human consumption."

Growing up in my household, going "out to dinner" meant going to a chain restaurant. We also ate at a lot of truck stops. Both offered the same thing: plentiful parking, a menu that never changed, and a rubbery chicken fried "steak" slathered in gravy. It tasted like salt and nothing else. I loved it.

The comfort at these places was in the sameness. But now that sameness is just bleak. It's depressing and it's lonely. You're gonna hate it. It'll be perfect. —HEIDI GROOVER

GO TO KARAOKE AFTER YOUR SAD, LONELY THANKSGIVING MEAL: HULA HULA

Karaoke is the most earnest form of performance. You can test this.

When someone takes the stage and sings an ironic song or a jokey song—Tenacious D, for instance—the performance flops. Transparently populist appeals to current

Forego the cozy charm of falling leaves for Hula Hula's garish tropical decor and its electrified drinks. Belly up to the tiki bar, browse the laminated lists of songs for Springsteen's "I'm on Fire," and order that boozy punch they serve out of a giant bowl full of toilet ice, the one with the little volcano of fire in the middle. When they ask how many straws you need, look them in the eye and say, "One."

Let other people enjoy the communal display of vulnerability and fellow-feeling with the full support of their friends. You'll be in there living out the touching, but ultimately dull, hipster movie of your loneliness. Be thankful for it. It may be the only thing you'll always have. —RICH SMITH

GETTING HOME: THE SEATTLE STREETCAR

Sound Transit had money to build a station on First Hill. But the plan for the stop was soon scrapped because of its "high construction and engineering risk." Sound Transit did not want another Beacon Hill Station, one of the deepest train stops in the country. First Hill Station would have been deeper in the ground and suffered from more structural problems than Beacon Hill Station, which leaks all of the time and

Order that boozy punch they serve out of a giant bowl full of toilet ice, the one with the little volcano of fire in the middle. When they ask how many straws you need, look them in the eye and say, "One."

chart-toppers flop. Excessively good singing flops when it's bloodless, when there's no risk there.

Everything flops unless it's clear that the person onstage has put in some serious shower-time or serious car-time. They know every rise and fall in the song, every curve, every breakdown. Though they fail to hit the notes sometimes, they never fail to hit the soul of the notes.

To sing karaoke this way is to embrace the moment your love of song transcends your love of self, and we would all do better to work more of those moments into our lives.

This is why the saddest solo-entertainment experience I can possibly imagine is doing karaoke at Hula Hula (106 First Ave N) on Thanksgiving.

needs constant maintenance. Sound Transit gave Seattle the \$300 million it had for the project, and we built the Seattle Streetcar, which is pretty to look at but is depressingly slow—because it operates on the street level, it often gets trapped in Seattle's maddening traffic. At night, the cars on the line are almost always empty. And there is nothing sadder than sitting alone in a brightly lit but slow-moving car. You always look like a person who has no friends, or who has nowhere to go, or who has nothing better to do, or who has just been dumped for another and better lover. Make your depressing Thanksgiving even more depressing by taking an empty Seattle Streetcar to a Thanksgiving meal or bar or movie. Or just ride it to nowhere at all. —CHARLES MUDEDE



VLADGRIN

Where to Donate Food, Money, or Time on Thanksgiving

BY HEIDI GROOVER

If you want to do something more than just get day drunk on Thanksgiving, consider donating time, food, or money to an organization that helps people who struggle to find a meal on Thanksgiving—and every other day, too.

Chances are, your neighborhood has a food bank or meal service that would be happy to take your money, nonperishable food, or time. Look them up, give them a call, and find out what they still need. Below, we've listed a few opportunities to help get you started.

But remember: 3,000 people sleep outside in Seattle every night. They and many others need food and services *every day*, particularly on days other than the holidays when the rest of us think to donate or volunteer. Consider not just spending Thanksgiving volunteering or donating, but setting up a regular volunteer schedule or a recurring gift.

Donate Thanksgiving Dinner Foods to Plymouth Housing Group

Plymouth will serve Thanksgiving dinner to about 700 of its residents and is looking for donations, particularly of hams, mashed potatoes, sweet potatoes, green beans, stuffing, gravy, and nonalcoholic beverages. Sign up online and choose what you'll contribute. Once you do that, you'll get more information about where to deliver the food on Thanksgiving Day. (plymouthhousing.org, volunteer@plymouthhousing.org, 374-9409 ext. 135)

Donate Money to the Rainier Valley Food Bank Holiday Protein Fund

Instead of donating a turkey, this fund allows you to support the food bank in buying “the types of culturally appropriate foods that excite our guests most at a reduced cost.” The online donation form allows you to buy the equivalent of one turkey for \$20, two turkeys for \$40, and so on. The Rainier Valley Food Bank also accepts food donations. (rvfb.org, info@rvfb.org, 723-4105)

Have Thanksgiving Dinner with Residents of a Homeless Encampment

Around 100 people live in this homeless encampment, including some who were evicted from the area under I-5 known as the Jungle last month. The activist group Stop the Sweeps is organizing a Thanksgiving

Exercise for a Cause

Seattle Turkey Trot

The Seattle Turkey Trot is a 5K run that starts in the Sunset Hill neighborhood and finishes at Golden Gardens with all proceeds benefiting the Ballard Food Bank. (Thurs Nov 24, 9 am, seattleturkeytrot.org)

Thanksgiving Yoga Benefit

In Columbia City, Lotus Yoga is offering a class on Thanksgiving focused on thankfulness, where the studio will be gathering money and shelf-stable food donations for the Rainier Valley Food Bank. (Thurs Nov 24, 10 am, lotusyoga.biz)

meal at the encampment and looking for food, drinks, tables, chairs, and people to help serve. (Thurs Nov 24, 3–6 pm, Airport Way S and Royal Brougham Way, seattle@stopthesweeps.org)

Donate to or Volunteer for OSL Meal Providers

OSL is a grassroots meal provider that began in 1989 with sack lunches (OSL = “operation sack lunch”). The organization now serves nutritional meals across the city and expects to serve 2,200 meals on Thanksgiving, says OSL executive director Beverly Graham. Along with serving meals, the program rescues fresh food from waste and supplies other kitchens and meal providers with food. The group is still accepting volunteers for November 23 and 24 (Thanksgiving Day) and, as of press time, still needed 20 more turkeys. (oslserves.org, volunteer@oslserves.org, 922-2078)

Consider Volunteering or Donating on Any Day but Thanksgiving

“Everyone comes from the best of places,” OSL's Graham told me when I called to ask where do-gooders should volunteer on Thanksgiving, “but people have to eat on more days than just Thanksgiving and Christmas.”

Graham's organization works out of five kitchens and already had 43 volunteers signed up just for Thanksgiving. Consider contacting OSL, your local food bank, or any other service providers throughout the year—not just on the holidays. ■

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SAVAGE LOVE

Eat Me BY DAN SAVAGE

I'm a very sex-positive girl and I finally convinced my boyfriend to open up about his fetishes. I could tell he was ashamed and torn about sharing them with me, but I've been with my fair share of guys and surfed the net for years, and I was convinced nothing would shock me. Well, it turns out he's into soft vore. I'm not gonna lie, I was a bit put off, but of course I didn't tell him. I started looking for information about his fetish, and it's not as uncommon as I thought. I stumbled upon many websites for like-minded people, and my understanding of it is that vores really long for intimacy and protection. Is my interpretation correct? Also, after learning about it, I realized it's less extreme than some of the stuff we usually engage in, like heavy BDSM, so I want him to feel fulfilled. Is there any way I can help him "act out" his fetish? He would like to be the eater.

Fully Understanding Lover's Longings

Vore, for readers who aren't familiar with the term, refers to a spectrum of kinks that involve being eaten alive or eating another creature alive. Vore is divided between "soft" and "hard," kind of like BDSM. Soft vore doesn't require simulated bloodshed (it mostly involves fantasies of being swallowed whole), whereas hard vore involves the (imaginary!) ripping of flesh and the (simulated!) shedding of blood. Large creatures capable of swallowing and/or devouring humans are important to this kink, as you'll discover if you do an image search for "vore" on Google. Since most vore fantasies involve creatures that qualify as fantastical beasts, i.e., large and nonexistent beasts (mega-kinkfauna?), vore fetishists are forced to construct elaborate fantasy narratives, build their own creatures, or seek employment at the Jim Henson Company (where they can sneak in after hours and repurpose vore-scale Muppets) in order to get off.

Before you can determine which way to go—assuming your boyfriend wants to "act out" his fantasies in the first place—you'll have to get more details. Is he into the intimacy and protection aspects of vore? Is it an extension of a mouth and/or pregnancy fetish? Does an interest in bondage factor in? Learning more about what gets him going—besides the whole being eaten alive thing—is the first step.

Once you know exactly what it is about vore that turns him on, FULL, begin your explorations with role-play and dirty talk. Ramping things up slowly is always a good idea with varsity-level kinks, so try sexting each other and/or creating dirty vore stories together over e-mail. If your boyfriend wants to get physical, start with mouthy things like biting, licking, sucking, etc., combined with dirty talk about digesty things like chewing, swallowing, gastric juicing, etc. If everything goes well, you try to bring his fantasies to life using props, costumes, and stage blood. Try zipping him up in a sleeping bag to simulate being in a stomach—filling it with a goopy liquid will make it feel more like the inside of some fantastical beast's stomach—but be careful not to smother him if you do "full enclosure." (Smothering someone to death, intentionally or unintentionally, is *bad*. #TheMoreYouKnow)

Finally, FULL, I want to commend you for not freaking out when your boyfriend shared his kink. You listened calmly, you did a little research, and you gave it some thought. For that, I'm upgrading your GGG card to platinum.

Any advice for a first-time sex-toy buyer? I'm looking into vibrators, but I don't want to spend a bunch of money on something that doesn't do it for me.

Very Into Buying Electronics

"VIBE should go to a sex shop in person so she can physically pick up and turn on the models she's considering buying," said Erika Moen. "If possible, go to a shop that advertises itself with any of the following words: feminist, queer, LGBTQ+, sex-positive, woman-friendly, trans-friendly, or

inclusive, as these places tend to be staffed by people who are passionate and genuinely invested in helping folks of all walks of life."

Moen and her partner, Matthew Nolan, have been making the *Oh Joy Sex Toy* comic for three years, which combines reviews of sex toys with really awesome/hilarious/radically-inclusive sex ed. And Moen, who has personally tested hundreds of sex toys, wants you to rub one or two out before you go shopping.

"VIBE should pay attention to the kind of action that feels good or gets her off," said Moen. "Does your clit like super-direct focus? The smaller the head of the vibrator, the more laser-like the precision. Do you like lots of overall, engulfing stimulation that covers a lot of ground? The larger the head, the more surface area it'll cover and the vibrations will be more generally distributed across the entire vulva, from outer labia to clit."

For best results, Moen recommends buying two toys, VIBE, if you can swing the expense.

"Get a generic bullet vibe first," said Moen. "They're about \$15 to \$20—it's a model that has a control box you hold in one hand and a cord that connects to a simple vibrating egg shape that you hold in your masturbating hand. Try it out at home, and then based on how you did or did not enjoy it, purchase a more expensive, high-quality model (\$60 to \$120) based on the kind of vibrational stimulation you learned you want (or don't want) from that first cheaply made model. Personally, I recommend the Minna Limon and Vibratex's Mystic Wand for smaller-sized, decently powered vibrators. And then the big guns that'll blast you to the moon and back are the Doxy and Vibratex's Magic Wand (formerly known as the Hitachi Magic Wand). Best of luck to you!"

Oh Joy Sex Toy: Volume Three, a new collection of Moen and Nolan's terrific column/comic, was recently released by Limerence Press. Follow Moen on Twitter @ErikaMoen.

A friend and I want to go to the inauguration in January with the intention of standing with our backs to the ceremony as a peaceful protest statement. A handful of people doing this won't say much, but if hundreds/thousands of people did this, it could send a message to the world that the majority of us did not vote for him and are not supporting his hate. Do you feel this would be a worthwhile action to try to organize (along with giving money and time to organizations that support social justice), and if so, would you give voice to this idea to your readers/listeners?

Peaceful Protester

I'm torn. On the one hand, we need to stand against Trump and what he represents and his inauguration. Like his campaign and his nomination, his election is an outrage. On the other hand, flying is expensive and lodging in DC isn't cheap. Perhaps our registering-our-opposition-to-Trump money could be better spent? There's nothing about going to DC that precludes making a donation to the American Civil Liberties Union (aclu.org) or the National Center for Lesbian Rights (nclrights.org) or the International Refugee Assistance Project (refugeerights.org), of course, and symbolic acts of resistance (demonstrations, zaps, protests) often inspire people to engage in practical acts of resistance (donating money, monkey-wrenching discriminatory "registries," urging local elected officials to not cooperate with anti-immigrant/anti-Muslim directives).

So if heading to DC to protest on Inauguration Day feels right and necessary, PP, you have my full support. But I'm going to spend the day making donations, baking cakes, and sucking cocks. ■

On the *Lovecast*, Dan chats with Google's machine intelligence lead about sex with robots: savagelovecast.com.

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Disney's *The Little Mermaid*
Through Dec 31 at 5th Avenue Theatre

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PERFORMANCE

Disney's *The Little Mermaid*

DON'T MISS 5th Avenue Theatre's production of *Disney's the Little Mermaid* is like one giant fuck you to winter. And winter cometh. The air is colder. Don't you just want to be under the water where everything's hotter? You do. But there's more than just seasonal utility here. The music by Alan Menken is great, and lyricist Howard Ashman was a genius who did not enjoy nearly enough time on this planet. Seattle's own Diana Huey will surely charm as Ariel, and I have every faith that the 5th Avenue will come through with some underwater dazzle. In the consumerist glare of the holiday season, this show reminds us of the power of the human voice, promotes the joys of fostering an active imagination over the ease of passive consumption (see: snarfblatts), and advocates for meaningful connections

to others who are not like you. Not bad for a family friendly show. (5th Avenue Theatre, opens Wed Nov 23, Tues-Sun, \$36-\$141, through Dec 31) **RICH SMITH**

We also recommend...

A Christmas Carol: ACT Theatre, Nov 25-Dec 28, \$54-\$89

Cream with Violet Chachki: Triple Door, Nov 22-23, 7 pm, 17+, Wed Nov 23, 10 pm, 21+, \$30-\$45

George Balanchine's The Nutcracker: Pacific Northwest Ballet at McCaw Hall, Nov 25-Dec 28, \$22-\$136

The Habit: The Final Cut: Bathhouse Theatre, Fri-Sat, \$14-\$19, through Nov 26

King Charles III: Seattle Repertory Theatre, Wed, Fri-Sun, \$17-\$77, through Dec 18

Mimosas Cabaret: A Boob Job for Christmas: Narwhal, Sat-Sun, 1 pm, \$25, through Dec 18

Peter and the Starcatcher: Arts West, Fri-Sun, \$19-\$39.50, through Dec 23

Complete listings at strangerthingstodo.com

READINGS & TALKS

David France: *How to Survive a Plague*

DON'T MISS In 2012, investigative journalist, author, and producer David France released the award-winning and Oscar-nominated documentary *How to Survive a Plague* about the early years of the AIDS epidemic. The images and videos he includes of the Ashes Action, where people threw the ashes of their dead loved ones on the White House lawn, will never leave me. Now French has written an incredibly thorough people's history of the era, which shares its title with the documentary. The book dives deeper into the founding of ACT UP and TAG and the stories of gay activists who battled the plague of hatred and bigotry and an indifferent government. In the face of the coming Trump administration, there's no question these stories will serve as useful models for the ongoing fight

for LGBTQ rights in this country. (Town Hall, Mon Nov 28, 7:30 pm, \$5) **RICH SMITH**

We also recommend...

Loud Idiots Reading: Vermillion, Mon Nov 28, 7-9 pm, free

Sarah Riggs and Sarah Mangold: Open Books, Tues Nov 29, 7 pm, free

Complete listings at strangerthingstodo.com

FOOD & DRINK

Dave Hernandez's Sopapilla Pop-Up

DON'T MISS New Mexican sopapillas—those delightful meat-filled pillows of fried dough—may not jump to mind when you think of traditional post-Thanksgiving eats. But skip the soggy stuffing and get your ass to Pettiroso on Monday, November 28, for sopapillas made by none other than Dave

Continued ►

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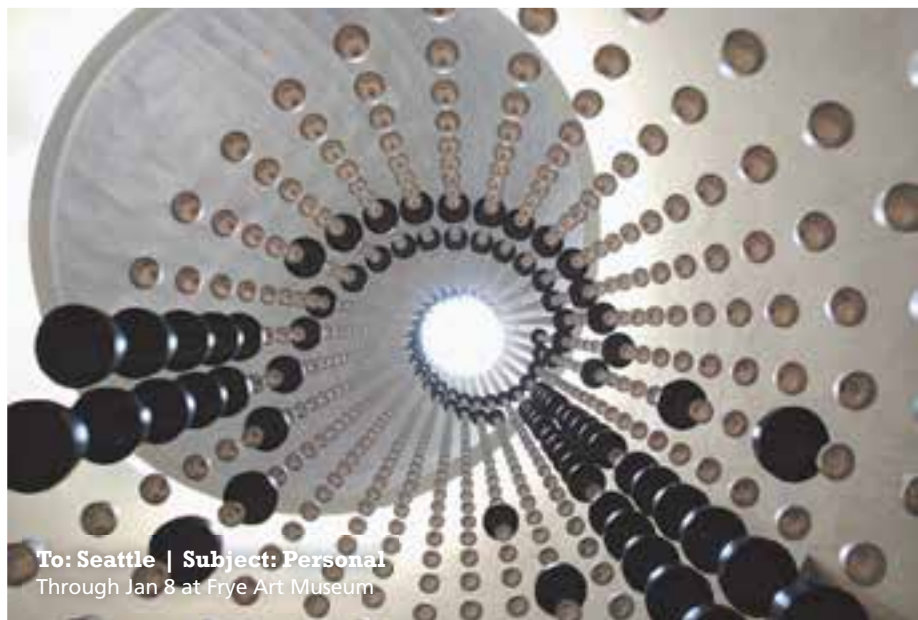
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To: Seattle | Subject: Personal
Through Jan 8 at Frye Art Museum

Hernandez of Shins fame. That's right, not only is he an incredibly talented musician, he apparently is "churning out sopapillas you wouldn't believe" for a one-night-only pop-up. They'll be stuffed with carne adovada (or New Mexican green chiles for the plant eaters) and served along home-made beans and rice. The lovely Pettiroso bar staff will also be whipping up a specialty margarita with which to wash down your meat pillows. And if all that wasn't enough to pull you away from that leftover pumpkin pie, just consider the marvelous fact that Hernandez is a Mexican-born, all-American, multit talented success. I do love turkey sandwiches as a post-Thanksgiving tradition, but given recent events, I'd much prefer to adopt a new one. One that involves mouthing the words "Fuck you and your stupid wall, Donald" through bites of delicious sopapilla. (*Cafe Pettiroso, Mon Nov 28*) **TO-BIAS COUGHLIN-BOGUE**

We also recommend...

Black Friday Happy Hour: Miller's Guild, Fri Nov 25, 2 pm-midnight

Dine Around Seattle: Various locations, Wed Nov 23, \$22/\$33/\$44

Complete listings at strangerthingstodo.com

FILM**Sacro GRA**

DON'T MISS Those who love Khalik Allah's hypnotic *Field Niggas* will also love Gianfranco Rosi's poetic *Sacro GRA*. And those who love *Field Niggas* and *Sacro GRA* must really love the city, being in the city, the problems of the city, the sane and insane people of the city, and the many interactions between the natural environment and the built environment. The setting for *Sacro GRA* is a vast urban highway that encircles the ancient city of Rome, and the inspiration for the film is Italo Calvino's *Invisible Cities*. If you bring those two things together, you will produce this meaning: Though there is one highway, it is many highways, because it is experienced on many levels by different living forms, different moods, and different modes of time. (*Northwest Film Forum, Sun Nov 27, 5 & 7 pm, \$11*) **CHARLES MUDEDE**

We also recommend...

Arrival: Various locations

Casablanca: Central Cinema, Nov 25-28, 7 pm, Sat Nov 26, 1:30 pm, \$8/\$5

Doctor Strange: Various locations

The Edge of Seventeen: Meridian 16

Fantastic Beasts and Where to Find Them:

Various locations

Gimme Danger: Guild 45th

The Handmaiden: SIFF Cinema Uptown, \$12

Ixcanul: Grand Illusion, \$9

The Matrix: Scarecrow Video, Fri Nov 25, 8 pm, free

Moana 3D: Various locations, opens Wed Nov 23

Moonlight: SIFF Cinema Uptown, \$12

Nocturnal Animals: SIFF Cinema Egyptian, opens Wed Nov 23, \$9/\$12

Complete listings at strangerthingstodo.com

ART**To: Seattle | Subject: Personal**

DON'T MISS There are two kinds of objects at a museum, the ones that are borrowed and the ones the museum has decided to commit to by owning them. That commitment is just about as "personal" a decision as a museum makes, and Jo-Anne Birnie Danzker, on the occasion of her departure as the Frye's director last month, organized a show called *To: Seattle | Subject: Personal*, devoted entirely to works of art that have come into the collection of the museum, by purchase and by gift, since Birnie Danzker began in 2009. It's her last hurrah of support for locally based, and locally born, artists, often working collaboratively, who address the social conditions of contemporary life. In this vision, she was supported strongly by Scott Lawrimore and Robin Held, who also got some of these artists into the collection and into the galleries in concentrated form. Under Birnie Danzker, the Frye has mounted several big group shows, this one including Kahlil Joseph, C. Davida Ingram, Black Constellation, DK Pan, Implied Violence, Isaac Layman, Susie J. Lee, and Buster Simpson, among many others. Plenty of those artists were in previous exhibitions; each one has built on the last. That violates the golden rule of museum exhibitions: novelty. You might ask, do we need another group show at the Frye? But the works are certainly worth your time and the museum's space. And one basic difference between this show and any other? These are the works that will remain at the Frye regardless of who sits at the head. But this show also gets a person thinking about the role of "exhibitions" versus works. Why can't a museum like the Frye remix its contemporary collections as vigorously and continuously as it does its

Continued ►

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THINGS TO DO ARTS & CULTURE

historical holdings? And what if a museum refuses to play by the usual international rules—that sure, you can show local works, but only if they're vetted globally can you actually show them more than once. That treats art as a global commodity rather than devotional object. I like seeing these again, together, speaking to each other in yet another rich configuration. Especially now, we need to see Lee's video portrait of the older woman barely breathing in her bed, the chloroform machine by Implied Violence, Mark Calderon's tiny black hoodie made of medical tape, Ingram's video of Black women atop Seattle, Inye Wokoma's intergenerational family portraits, and Cris Bruch's glowing horizon, promising something else, anything else but here and now. (Frye Art Museum, Tues-Sun, free, through Jan 8) **JEN GRAVES**

We also recommend...

MUSEUMS

30 Americans: Tacoma Art Museum, Tues-Sun, \$14, through Jan 15
African Renaissance: Seattle Art Museum, Wed-Mon, \$25, through July 16
Black Bodies in Propaganda: Northwest African American Museum, Wed-Sun, \$7
Emancipating the Past: Kara Walker's Tales of Slavery and Power: Bellevue Arts Museum, Tues-Sun, \$12, through Nov 27
Everything has been material for scissors to shape: Wing Luke Museum, Tues-Sun, \$14.95, through April 16
Go Tell It: Civil Rights Photography: Seattle Art Museum, Wed-Mon, \$25, through Jan 8
Gu Xiong: A River of Migration: San Juan Islands Museum of Art (SJIMA), Friday Harbor, Thurs-Mon, \$10, through Nov 28
Jennifer West: Film Is Dead...: Seattle Art Museum, Wed-Mon, \$25, through May 7
MOTHA and Chris E. Vargas present: Transhirstory in 99 Objects: Henry Art Gallery, Wed-Sun, \$10, through June 4
Paul McCarthy: White Snow, Wood Sculptures: Henry Art Gallery, Wed-Sun, \$10, through Jan 15
Tabaimo: Utsutsushi Utsushi: Asian Art Museum, Wed-Sun, \$9, through Feb 26
Terratopia: The Chinese Landscape in Painting and Film: Asian Art Museum, Wed-Sun, \$9, through Feb 26
Victoria Haven: Blue Sun: Olympic Sculpture Park, free, through March 5
We Are the Ocean: An Indigenous Response to Climate Change: Wing Luke Museum, Tues-Sun, \$14.95, through Nov 12, 2017
Yves Saint Laurent: The Perfection of Style: Seattle Art Museum, Wed-Mon, \$25, through Jan 8

GALLERIES

2nd Annual Holiday Small Works Sale: Gage Academy of Art, free, through Dec 9
American Painting Today: V2 Arts Center, Nov 28- Dec 17, free
Coast to Coast - WEST: Washington State Convention & Trade Center, Mon-Fri, free, through Jan 11
Considering the Voluntary Absence of God: Center on Contemporary Art (CoCA), Thurs-Sat, free, through Nov 26
Danielle Andress: Twilight Gallery, Tues-Sun, free, through Dec 4
Deborah Faye Lawrence: Open Carry: 4Culture, Mon-Fri, free, through Dec 1
Dick Weiss: Up and At 'em: Traver Gallery, Tues-Sun, free, through Dec 23
Emily Gherard: Making Presence Known: Bridge Productions, Wed-Sat, free,

through Dec 3

Fernanda D'Agostino: Generativity: Suyama Space, Mon-Fri, free, through Dec 16
in-dig-e-nize: Daybreak Star Center, Mon-Fri, free, through Dec 1

It's Not You, It's Me: Calendar Release: Push/Pull, Sat Nov 26, 2-5 pm, free
Jean Claude Moschetti: Parallel Worlds: Mariane Ibrahim Gallery, Wed-Sat, free, through Dec 3

Jeffrey Simmons: Greg Kucera Gallery, Tues-Sat, free, through Dec 23

Jennifer Mehigan: Watch Yourself Rot: Interstitial, Sat, free, through Dec 17

Jessica Jorgensen: A Quiet Truth: AXIS Pioneer Square, Mon-Fri, free, through Nov 28

Judith Cooper Haden: The Women of the Milpa: M. Rosetta Hunter Art Gallery, Mon-Fri, free, through Dec 15

Just Visiting: SOIL, Thurs-Sun, free, through Nov 26

Kiss Fear: BONFIRE, Wed-Sat, free, through Jan 28

Laura Allen: Intelligent Life: Twilight Gallery, Tues-Sun, free, through Dec 4

manuel arturo abreu: resilience: INCA, Wed-Sat, free, through Nov 26

Mark Calderon: Greg Kucera Gallery, Tues-Sat, free, through Dec 23

Michelle Anderst: Seven: New Work: Ghost Gallery, Thurs-Sun, free, through Dec 4

MKNZ: Cumulative Deposits (Of You Inside Me): Glassbox Gallery, Wed-Sat, free, through Nov 26

Monica Lisette-Sanchez: Explorations From an In-Between Place: Ethnic Art Gallery, Mon-Fri, free, through Jan 13

Paul Marioni: Maybe: Traver Gallery, Tues-Sat, free, through Dec 23

Pick Your Poison: Politics in Print: Davidson Galleries, Tues-Sat, free, through Nov 26

Robots Building Robots: Hedreen Gallery, Wed-Sat, free, through Dec 10

Roots That Connect Us All: A Mother & Son Collaboration: Stonington Gallery, free, through Nov 26

Three Days in Standing Rock: A Fundraising Photography Show: Vermillion, Tues-Sun, free, through Dec 3

Visual Abuse: Jim Blanchard's Graphic Art, 1982-2002: Fantagraphics Bookstore and Gallery, free, through Dec 8

Warren Dykeman: Would I go home again?: Studio E Gallery, Fri-Sat, free, through Dec 3

Winter Gymnastics: G. Gibson Gallery, Wed-Sat, free, through Jan 7

Complete listings at strangerthingstodo.com

QUEER

Bearracuda Seattle Black Friday Beef Ball

DON'T MISS After loading up on turkey, spend an evening surrounded by beef. The international dance party for sturdy men is returning to Chop Suey just in time for you to give thanks for body hair and burly bodies. Paul Goodyear is flying in from Sydney to DJ, and naturally there will be a laser show because why not. It's the perfect opportunity to show off the new pounds you're packing on for the holidays, and to start growing out your winter coat. (Chop Suey, Fri Nov 25, 9 pm-2 am, \$6 before 10/\$10 after) **MATT BAUME**

Complete listings at strangerthingstodo.com

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12.4 Sunday (Funk/Soul)

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12.7 Wednesday (Funk/Soul)

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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WEDNESDAY 11/23

Helms Alee, He Whose Ox Is Gored, Wild Powwers

(Crocodile, all ages) Seattle trio Helms Alee are out this time in support of their fourth album, *Stillicide* (Sargent House). Recorded over 10 days in Salem, Oregon, their latest has more of Ben Verellen's trademark Viking roars and Hozoji Matheson-Margullis's ornate percussion tossed into the ceiling fan with crunchy riffs off of Verellen's guitar and Dana James's bass. The album's 11 songs of headphone metal—acoustically flawless heaviness charged with wonder rather than anger. Maybe it's their swelling harmonies, but as hard as they rock, Helms Alee's music really does feel sprung from a place of hopeful energy, the kind that urges you to rise above challenges together rather than to rot separately in the valley with all of society's pollution. **TODD HAMM**

Romaro Franceswa, Warm Gun, Nyles Davis, J-DASH

(Barboza) When BeanOne, one of the few heads in town I always trusted, first started hyping the work Romaro Franceswa was doing with a young Federal Waylien with a funny name, I admit, I was a tad dubious. His eponymous debut was cool and rap-forward—but I couldn't have envisioned him becoming the firebrand he is today, surely one of Seattle's leaders of the new school. Following last year's superb *Balance*, Romaro is back at it with the just-released *Mirror*, his first output since finding new management, a new label (Black Umbrella), and a new focus. It's his first release sans the nimble OG Bean, but a quick pass-through confirms the goods. I ain't gotta tell you to watch the kid, you're already looking—just appreciate the growth. **LARRY MIZELL JR.**

Taj Mahal Quartet

(Jazz Alley, all ages, Nov 23–27) So. The Apocalypse. I didn't get much sleep, either. *The Walking Dead's squish crunch munch* still stung mean if no longer fun, but didn't quite finger the zeitgeist. *The Leftovers* hit harder with nothing to grab onto—everything looks the same, including the cops, but nobody knows exactly what the rules, or if the rules, might be. So anyone anytime can throw a punch. Anyone might fall bloodied. Listen to Taj Mahal sing "Celebrated Walkin' Blues," which he lifted from Robert Johnson. He starts out with nothing but shoes and proceeds to survey the landscape in those lyrics and a great deal about the universe with that mandolin. Macrocosm in microcosm. Joy from deep in a rut. We'll need those. **ANDREW HAMLIN**

Thankful Dead: Andy Coe Band

(Nectar, also Nov 25) Not only are the Grateful Dead their own cottage industry (still!), the venerable San Francisco psychedelic/Americana juggernaut has spun off hordes of tribute bands that form their own lucrative sonic ecosystem. In Seattle, Andy Coe Band reign in that Garcia-fied realm. Coe is the guitar hero/vocalist who captains this trip with astonishing dexterity and soulfulness. The rest of the group also possess deep knowledge of the Dead's songbook, and their fluid, rootsy, interstellar moves reanimate the mother of all jam band's

Kristin Hersh

Tues Nov 29
at Triple Door



music for those who may have missed the originals. And damn if Andy Coe Band's rendition of "St. Stephen" isn't pure bliss. **DAVE SEGAL**

THURSDAY 11/24

Studio 4/4: Sonny Fodera, Walker & Royce

(Q Nightclub) Hailed by major tastemakers such as *Mixmag*, London DJ/producer/remixer Sonny Fodera has impressed house-music icons like Frankie Knuckles, Derrick Carter, and Cajmere, the latter of whom offered Fodera a record deal and a studio collaboration. If you're a house traditionalist into the soulful, funky side of the genre, Fodera ranks as one of the new generation's most loyal torchbearers. Trust Studio 4/4's organizers to keep Seattle's asses moving with verve on a Thursday night. **DAVE SEGAL**

FRIDAY 11/25

Thee Oh Sees, Alex Cameron, Mommy Long Legs

(Neumos, all ages) John Dwyer, founder of Thee Oh Sees, is an unstoppable force. Labels,

locations, and lineups may change, but at any given time, he's making music and creating the art that adorns his recordings. This year, he released a live album and two studio full-lengths, and now he's hitting the road. His most recent offering, *A Weird Exits*, prioritizes instrumentation over vocals, and it runs the gamut from prog rock to acid folk (with Ryan Moutinho and Dan Rincon, the outfit returns to the two-drummer configuration of the Lars Finberg era). If you've never heard Thee Oh Sees, it's as good a place to start as any, though you can't go wrong with any of their albums—and the incandescent live show will make anyone a believer. **KATHY FENNESSY**

RÜFÜS, Killo, Yuma X

(Showbox Sodo, all ages) Dang, I thought the 1970s/80s funk-soul group that charted with "Tell Me Something Good" and "You Got the Love" and featured a young Chaka Khan on vocals had reunited. But no. This new, umlauted, and all-caps RÜFÜS are an Australian trio that topped the charts Down Under with their 2013 debut LP, *Atlas*. The RÜFÜS sound wavers somewhere between Hot Chip's chipper electro-house and James Blake's

woebegone, yearning soul meditations. It's a very commercial approach, and RÜFÜS do it with poise and skill. They're certainly better at it than the Chainsmokers, but it's still rather mild sauce to anyone who's put in more than a few years of serious electronic-music listening. **DAVE SEGAL**

Castle, Mos Generator, Ancient Warlocks, Teepee Creeper

(Funhouse) To those who worship at the altar of Black Sabbath, this tour's for you. Together, San Francisco-based headliner Castle and Bremerton's Mos Generator—both of which happen to be power trios—channel a healthy dose of lommi influence through the power of their vintage metal riffs. Just this past July, both bands released killer new albums to critical acclaim. With *Abyssinia*, Mos Generator pack their well-formulated crushing guitar assault and partner it with soaring, melodic vocals, showing they've truly arrived as juggernauts of Northwest rock. Show up early for the bong-rattling heaviness of local heroes Ancient Warlocks. **KEVIN DIERS**

Continued ►

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THINGS TO DO MUSIC

SATURDAY 11/26

Car Seat Headrest, the Domestics

(Neptune, all ages) Already prolific in quantity, Will Toledo of Car Seat Headrest has ascended to the high quality side of things with his band's latest album, *Teens of Denial*. Surging ahead of the pack of anxiety-riddled, string-tearing indie rock, *Teens of Denial* actually accomplishes a goal, building a safe space in which one can be fully surrounded by and commensurate with the cares and desires of a demographic typically accused of never caring enough. Heavy on the Built to Spill-style slow build that crashes into persistent oblivion, Toledo strikes the middle point between career-peak Jonathan Richman and the subtle insecurity of Jeffrey Lewis, with stridently critical and clever vocalizations. You get the feeling he woke up alone in a stranger's home and is now just making sense of his place in each room. It is simultaneously unsettling and deeply comforting. **KIM SELLING**

Sky Cries Mary, Jim Basnight & the Moberlys, Crunchbird

(Sunset) Old school goes to school! Crunchbird, masterminded by Jaime Crunchbird since 1984, talks about interpersonal transactions and hidden agendas plus crunch guitar, naturally, with a certain Captain Weasel and fiddler Mary C. Gross along for the ride on this new bloom. Sky Cries Mary have tried celestial/ambient, straighter-ahead rock, trancey bits, and a bass player good enough for Yes (who probably pay him better). I have never met Jim Basnight, but our paths

have crossed by proxy over the years. He goes all the way back to the seminal *Seattle Syndrome* album from 1981—before that, actually. He named his band after the director of the Seattle School District. He's a stone unworn by water. **ANDREW HAMLIN**

SUNDAY 11/27

40th Anniversary Show Series: X, Skating Polly, Visqueen, Small Wigs, Trip Wires

(Crocodile, Nov 27–30, Sun all ages) I'm gettin' pretty wiggly knowing X have a *four-night* Seattle residency (!) meant for celebrating the band's 40th birthday! They were contemporaries of SoCal punk bands like the Germs and Black Flag, but X's relevance and influence can still be heard draped across the sounds of the rock underground. I reckon you could say, even as their music is deeply rooted in, well, roots rock, at this point they MIGHT be considered roots rock themselves. And don't forget they were/are universally loved by the nerdy college kids, punks, AND the goths. I bet it's safe to say 1970s Exene is proly still an archetype. Uh, now that I think about it, a four-day party might not be enough. **MIKE NIPPER**

Michael Christmas, Warm Brew, Kari Faux

(Chop Suey, all ages) The "Westside Christmas" tour brings three LA-based rap acts on the come-up, all making their Seattle debut: Boston MC Michael Christmas, no seasonal novelty, slid to LA and honed his funny, every-smartass raps a couple years back and has been cooking ever since. (His latest is a

project with Prefuse 73 called Fudge, which issued *Lady Parts* in September.) Kari Faux is a Little Rock-raised rapper whose debut, *Lost En Los Angeles*, chronicles her own move West via modern-funk tracks laced with her cool, almost mumblecore raps. Also on tour is Westside trio Warm Brew, signed to Dom Kennedy's OPM. Their unvarnished beer-and-swisher-guts lyricism might fit in somewhere between the vibes of the Likwit Crew, Mystik Journeymen, and Kausion—just for you LA rap completists. **LARRY MIZELL JR.**

Stenskogen

(KEXP Radio) I'll always have a tender spot for Stenskogen, as the elusive supergroup played my 50th birthday party at the old Comet, where they gently levitated the roof (it's still up in the ionosphere, just ask Dave Meinert). Anyway, Midday Veil's David Golightly, a Story of Rats' Garek Druss, and Ecstatic Cosmic Union's Aubrey Nehring have reunited for a set on Doug Haire's *Sonarchy Radio* show on KEXP, now with the bonus Jupiter synth emanations of former Brother Raven member Jamie Potter. All four musicians are masters of transformational drone construction, so tune in on Sunday at 11:59 p.m. for some top-flight *kosmische* vibrations. **DAVE SEGAL**

Sloucher, Fauna Shade, Pale Noise

(Tractor) As Sean Nelson astutely observed in a Slog post from July, Seattle's Sloucher have deftly assimilated the influences of several paradigmatic indie-rock bands from the 1990s and '00s, including Pavement, Elliott Smith, Yo La Tengo, Bedhead/New

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THINGS TO DO MUSIC

Year, and Sebadoh. The songs on Sloucher's debut EP, *Certainty* (which you can hear on Bandcamp), tap into a humble yet beautiful melodic wellspring where that certain introspective timbre of guitar jangle and yearning white-guy vocal convey so much pathos. It isn't easy to make slacker rock sound compelling in 2016, but Sloucher nail all the moves with an easygoing charm that suggests they'll have a long, fruitful career. If they don't play Pitchfork Music Festival by 2018, I'll slowly shake my head in disbelief. **DAVE SEGAL**

MONDAY 11/28

Booka Shade, Doorly

(Showbox, all ages) Ten years of *Movements*, and all of it has been so very elegant. That's how German duo Booka Shade have always operated. Their streamlined, subtle house and techno tracks dating back to that 2006 album inspire a mild ebullience through a masterly control of poignant chord progressions and bustling rhythms. Check out "Pong Pang" and "Take a Ride" for outstanding examples of Booka Shade's subliminal production sorcery. They help to prove that *Movements* has stood the test of time in a genre where ephemerality and functionality rule. Booka Shade's music gracefully adapts to both club and home-listening situations while evading played-out maneuvers. **DAVE SEGAL**

TUESDAY 11/29

Kristin Hersh

(Triple Door, all ages) I first heard Kristin Hersh (Throwing Muses, 50FootWave) at a



Romaro Franceswa
Wed Nov 23
at Barboza

solo acoustic show upstairs at the University District's Cafe Allegro, the coffee shop you can look for on the Ave up and down and never find, because it's around a corner in the alley. She told stories and jokes—one of her sons got jealous of her guitar because it was going into her lap instead of him, so he'd grab the instrument and shove all

the picks down the sound hole. She played a song about driving in circles, a song that went in circles, plucking, droning, a song in the past tense, painting a picture. Electric-loud, she's probably got something else going on worth watching. She's witty, tough, and she hates smoking. I'm with her. **ANDREW HAMLIN**

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BLOOD & THUNDER
CHRONOLOGICAL INJUSTICE /
A FLOURISHING SCOURGE

TUE 12/13 6:30PM
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IN HER OWN WORDS
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WED 11/23

LIVE MUSIC

🕒 **88 KEYS** Musicians' Jam: Jens Gunnoe and Guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **BARBOZA** Romaro Franceswa with Guests, 8 pm, \$12

BLUE MOON TAVERN Open Mic, 8 pm

BUCKLEY'S IN BELLTOWN

Live Music: Guests, 8 pm

CENTRAL SALOON The Syndicate, Jesse James & The MOB, Marcel & Nakos, 9-11 pm, \$5

CHOP SUEY My Goodness with Bread & Butter: EP Release Show, 8 pm, \$10

★ 🕒 **CROCODILE** Helms Alea, He Whose Ox Is Gored, Wild Powwers: "Stillicide" Release, 8 pm, \$13

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

EGAN'S JAM HOUSE Vocal Showcase and Jam, 7 pm, \$10

🕒 **EL CORAZON** Copeland and Rae Cassidy, 7 pm, \$20/\$25

🕒 **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

HIGH DIVE Peter & The Tribe, Stucky Jackson & The Boys, Northern Shakedown, 8 pm, \$6/\$10

HIGHWAY 99 Black Clouds Blues, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

KELLS Liam Gallagher

★ **NECTAR** "Thankful Dead" with Andy Coe Band, 8 pm, \$15-\$25

★ **NEUMOS** Industrial Revelation, D'Vonne Lewis' Limited Edition, Nick Drummond Band, 8 pm, \$10

OHANA Live Island Music: Guests, 9:30 pm, free

OLD RAINIER BREWERY Afro Latino Drum and Rhythm Circle/Class, 8 pm, free

PARAGON Two Buck Chuck, 8 pm, free

★ 🕒 **PARAMOUNT THEATRE** GRIZ with Basstracks, 7:30 pm, \$26.24-\$31.25

THE ROYAL ROOM Ian McFeron Band, 7:30 pm, \$10

SEAMONSTER Eldridge Gravy & the Court Supreme Turkey Eve Throwdown, 8 pm, \$7

SKYLARK CAFE & CLUB

Open Mic, 8:30 pm, free

SLIM'S LAST CHANCE The Billy Joe Show, 8 pm, free

TRACTOR TAVERN 80's vs

90's with DJ Indica Jones, Ayrton Jones & The Way, MoJ, 9 pm, \$10

TRIPLE DOOR

MUSICQUARIUM LOUNGE

Entremundos Quarteto, 8:30 pm, free

JAZZ

★ 🕒 **JAZZ ALLEY** Taj Mahal Trio, Through Nov 23, 7:30 pm and 9:30 pm, \$37.50

DJ

BASTILLE CAFE BAR Le Verlan with DJ Paces Lift, 8-11 pm, free

CONTOUR NuDe Wednesdays: Guests, 9 pm, free

KREMWERK 360bpm 20-Year Anniversary, 10 pm-2 am



★ **LOVECITYLOVE** LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10

🕒 **NIGHTCLUB FWD:** Ekali: Autumn North America Tour, 9 pm-2 am, \$13

SUITE LOUNGE Thanksgiving Prefunk, 8 pm-2 am, free

THERAPY LOUNGE Get Down! Soul Wednesdays, 8 pm-2 am, free

TRACTOR TAVERN 80's vs 90's with DJ Indica Jones, Ayrton Jones & The Way, MoJ, 9 pm, \$10

FRI 11/25

LIVE MUSIC

88 KEYS Dueling Piano Show, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Friction Pitch with Guests, 7 pm, \$9

BLUE MOON TAVERN Mads Jacobsen, Eating Rite, Guests, 9 pm, \$6

CAPP'S CLUB The Jerry Miller Band, 8 pm, \$15

CHINA HARBOR Salsa, 7:30 pm

🕒 **EL CORAZON** Yet To Be, Bad Idea, Pellegrini, Fairlady, 6 pm, \$8/\$10

★ **THE FUNHOUSE** Castle, MOS Generator, Ancient Warlocks, Teepee Creeper, 9 pm, \$8/\$10

HIGH DIVE Weatherside Whiskey Band, The Hasslers, Asher Deaver & Old Coast, 8 pm, \$8/\$10

🕒 **KELLS** Cu Lan Ti

LO-FI Considerate A-Holes, Shagnasty, Flying Tortugas, Dead on Cue, 9 pm

★ **NECTAR** "Thankful Dead" with Andy Coe Band, 8 pm, \$15-\$25

★ 🕒 **NEUMOS** Thee Oh Sees, Alex Cameron, Mommy Long Legs, 8 pm, \$16

SEAMONSTER Funky 2 Death: Guests, 10 pm, \$7

★ 🕒 **SHOWBOX SODO** RUFUS DU SOL, Kilo, Yuma X, 9 pm, \$25

SKYLARK CAFE & CLUB The Brodcast, 9 pm, \$7

🕒 **STUDIO SEVEN** Extinction A.D., Nukebox Zero, As Of Right Now, Guests, 7 pm, \$10/\$13

SUNSET TAVERN Honcho Poncho, The Mountain Flowers, Lowman Palace, 9 pm, \$10

TIM NOAH'S THUMBNAIL THEATER Friday Night Open Mic, 6:30 pm, \$3-\$5

TRACTOR TAVERN The

Dusty '45s, Bakelite 78, Blackheart Honeymoon, 9 pm, \$15

★ 🕒 **TRIPLE DOOR** The Paperboys 10th Annual Thanksgiving Weekend Meltdown, 8 pm, \$25/\$30

TRIPLE DOOR MUSICQUARIUM LOUNGE Happy Hour: Sundae + Mr. Goessl, 5 pm, free

VITO'S RESTAURANT & LOUNGE Yada Yada Blues Band, 9 pm, free

JAZZ

★ 🕒 **JAZZ ALLEY** Taj Mahal Trio, Through Nov 27, \$37.50

LATONA PUB Phil Sparks Trio, 5 pm, free

🕒 **SULLIVAN'S STEAKHOUSE** The Collin Provence Trio, 6:30-10:30 pm, free

TULA'S Stephanie Porter Quintet, 7:30 pm, \$18/\$40

DJ

ASTON MANOR House Party Fridays, 10 pm-2 am

BALLROOM Rendezvous Friday: Dj Mack Long, 10 pm

★ **BALTIC ROOM** Juicy: '90s & 2000s Old School Throwbacks, \$10

★ **CHOP SUEY** Bearracuda Seattle Black Friday Beef Ball, 9 pm-2 am, \$6 before 10/\$10 after

FOUNDATION Resonate Fridays, 9 pm-2 am, \$20-\$30

HAVANA Viva Havana: Soul One, Sean Cee, Curtis, Nostalgia B, and DV One, 9 pm, \$11

KREMWERK SIN: Darkness & Decadence - Fetish Fashion Show, 10 pm-2 am, \$5; ★ Squall — Noise Happy Hour, 6-9 pm, \$5

NEIGHBOURS Absolut Fridays: DJ Billy the Kid and DJ Trent Von, 9 pm

🕒 **NIGHTCLUB** RUFUS DU SOL (DJ Set), 10 pm, \$26

R PLACE Transcendence: with DJ E, 9:30 pm

SUBSTATION Hornucopia: Garden of Earthly Delights, 10 pm-2:30 am

THE CARLILE ROOM Trickbag Record Party, Every other 10 pm, free

TIMBRE ROOM Foolish Fridays with Camea, 9 pm-2 am, \$10

TRINITY Massive Fridays: DJs Moobek, Catch 22, Guy, Goliath, free

DANCE **LO-FI** Shake Yo Rump-A! A Beastie Boys Tribute Dance Party!, 8 pm, \$8

SAT 11/26

LIVE MUSIC

88 KEYS Dueling Piano Show, 8 pm, free

🕒 **AMANDINE BAKESHOP** Saturday Lounge: DJ Bean One, 1-4 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA RUBY with Guests, 7 pm, \$10

🕒 **BELLINI** Leif Totusek — Solo Jazz Guitar, 6-9 pm, free

CAPP'S CLUB Creme Tangerine, 8:30 pm, \$20

CHINA HARBOR Salsa, 7:30 pm

COLUMBIA CITY THEATER The Daisy Strains, Senor Fin, The Black Chevys, Aaron Semer, 8 pm, \$5

★ 🕒 **CROCODILE** Emancipator, Tor, Edamame, Lapa, 8 pm, \$20

🕒 **EL CORAZON** Dark Tranquility, Swallow The Sun, Enforcer, Star Kill, Deathmocracy, 7 pm, \$25-\$60

THE FUNHOUSE FEA, Silent Opposition, Everything Sux, 8 pm, \$8/\$10

THE FUSE BOX MOTO TAVERN Crawling On, Truckers Lemonade, Ross, 8 pm

HARD ROCK CAFE Cashing in Karma, Asterhouse, Black Plastic Clouds, 6-11 pm, \$10/\$12

HIGH DIVE Moneta, Wyatt Olney & The Wreckage, Guests, 8 pm, \$10/\$12

HIGHWAY 99 Lloyd Jones & the Struggle, 8 pm, \$18

🕒 **KELLS** Cu Lan Ti

THE KRACKEN BAR & LOUNGE Generation Decline, Burn Burn Burn, Ghost Blood, Tigerhawk, 9 pm, \$7

KREMWERK Drive: A Benefit for Solid Ground, 7 pm-2 am, \$5-\$10

★ **NEPTUNE THEATRE** Car Seat Headrest with The Domestics, 9 pm, \$15/\$16.50

NEUMOS Polyrhythmic with Country Lips, 8 pm, \$17

THE ROYAL ROOM Electric Circus: Sly Sun Sivad, 8 pm, free

SEAMONSTER Jazz Brunch, Sat, noon, free

★ 🕒 **SHOWBOX SODO** Nipsey Hussle, Choice, Tha landlord, J.D.U.B., 8:30 pm, \$25-\$40

★ 🕒 **THE SHOWBOX** James Vincent McMorrow with Allan Rayman, 8 pm, \$25

SKYLARK CAFE & CLUB Autopilot, Pellegrini, 9 pm, \$7

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& ONE HIT WONDERS

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THE EXPRESSIONS
LADY WRAY

WEDNESDAY 12/7
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VAUDEVILLE ETIQUETTE +
WALKER LUKENS

THURSDAY 12/8
GIRAFFE TONGUE
ORCHESTRA

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WEDNESDAY 11/30
QUIET
BLICKY + JEAN CHALANT

SATURDAY 12/3
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THINGS TO DO All the Shows Happening This Week

SLIM'S LAST CHANCE

Barney Stompers with Forest Beutel, 9 pm, \$6

SUBSTATION Shiver Twins with Guts and Phantom Racer, 10 pm, \$6

★ **SUNSET TAVERN** Sky Cries Mary, Jim Basnight & The Moberlys, Crunchbird, 9 pm, \$10

● **TED BROWN MUSIC** Afro Latin Percussion Class: Intermediate, 10 am

TRACTOR TAVERN

Vaudeville Etiquette with Rust On The Rails, 9 pm, \$10

★ ● **TRIPLE DOOR** The Paperboys 10th Annual Thanksgiving Weekend Meltdown, 8 pm, \$25/\$30

TRIPLE DOOR

MUSICQUARIUM LOUNGE The Black Clouds—Seattle's Live Mix Tape:(Featuring Members of Home Sweet Home), 9 pm, free

JAZZ

EGAN'S JAM HOUSE Perry Robinson with Jump Ensemble, 7 pm, \$8

★ ● **JAZZ ALLEY** Taj Mahal Trio, Through Nov 27, 7:30 pm, \$37.50

OSTERIA LA SPIGA Jazz at La Spiga: Guests, 8-10:30 pm, free

● **SULLIVAN'S STEAKHOUSE** Reid & O'Brien, 6-10 pm, free

★ **TULA'S** Susan Pascal Quintet, 7:30 pm, \$16

VITO'S RESTAURANT & LOUNGE Jerry Zimmerman, 6 pm, free

DJ

AMBER Amber Saturdays with DJ Kippaw, free

ASTON MANOR NRG Saturdays: Guests, free

BALLARD LOFT DJ Saturdays: DJ Pheloneous, DJ Tamm of KISS fm, and DJ Brett Michaels, 10 pm, free

BALLROOM Sinful Saturdays: Guests, 9 pm

BALTIC ROOM Crave Saturdays: McClarron and Swel, 10 pm

BARBOZA Inferno: DJ Swervewon and Guests, 10:30 pm, \$5 before midnight/\$10 after

CENTURY BALLROOM Swing Intro Lesson & Dance, 7:30-11 pm, \$9-\$16

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

FOUNDATION Elevate Saturdays, \$0-30

GAINSBURG Voulez-Vous Boogaloo: Michael Christzberg and DJ Stevie Dee, Last 10 pm-2 am, free

HAVANA Havana Social: Nostalgia B, Curtis, Soul One, Sean Cee, and DV One, 9 pm, \$15

KREMWERK Kiss Off, Last 10 pm-2 am, \$5 before 11pm/\$7 after 11pm

MONKEY LOFT Diggin Deep: DJ Onionz, Jordan Strong, Aarta, and Guests, Last 10 pm

NECTAR The Prince and Michael Experience with DJ Dave Paul, 9 pm-2 am, \$8/\$10

NEIGHBOURS Powermix: DJ Randy Schlager, \$5

● **NIGHTCLUB CODA**: 005 with Cellphones: Justin Hartinger B2B Van Kay, Tony Goods, Pore Sport, M3, 10 pm-2 am, \$12

THE ROYAL ROOM Electric Circus: Sly Sun Sivad, 8 pm, free

SARAJEVO LOUNGE European/Balkan/Greek Night: Guests

STONE KARAOKE AND LOUNGE

Thanksgiving Weekend Bash & Persian Party, 9 pm-2 am, \$15

SUBSTATION Birthday Bash with OMFG's DJ Sean Superstar, 8 pm-2 am, \$10

TRINITY Reload Saturdays: Rise Over Run and DJ Nug

VERMILLION Spread Thick: Frank Jake, Domenica, Thad Wenatchee, and Howie, 9 pm, free

DANCE

KREMWERK Kiss Off, 10 pm-2 am, \$5 before 11pm/\$7 after 11pm

CLASSICAL

★ ● **MOORE THEATRE** Encanto Holiday Opera, 6 pm, \$12.50-\$72.50

● **ST. JOHN UNITED LUTHERAN CHURCH** Home: What Defines One's Sense of Place, 2 pm, \$15 Suggested Donation

● **ST. MARK'S CATHEDRAL** Christmas at the Sistine Chapel, 7:30 pm, \$25

SUN 11/27

LIVE MUSIC

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

THE BOURBON BAR Openhouse, 6 pm, free

● **CAFE RACER** Racer Sessions, 6:30-10 pm, free

● **CENTURY BALLROOM** Waltz Cafe, 1-3:30 pm, \$7-\$12

★ ● **CHOP SUEY** Michael Christmas, Warm Brew, Kari Faux: Westside Christmas Tour, 8 pm, \$15/\$17

CROCODILE ● The Pizza Pulpit: The Morning After, Party Shark, 6:30 pm, free;

★ X with Skating Polly, Visqueen, Small Wigs, Tripwires: 40th Anniversary Show Series, Nov 27-30, 8 pm, \$29.50

EL CORAZON Daniel Terrance Robertson, 8 pm, \$8/\$10

THE FUNHOUSE Junkyard Amy Lee, Mercy Seat, Mikey Eldred, 9 pm, \$5/\$7

HIGH DIVE Sarah Simmons, Good Quiver, Welcome Stranger, 8 pm, \$6/\$8

HIGHLINE Shiftercar, Nestoria, You.May.Die. In.The.Desert, 9 pm, \$10/\$12

KELLS Liam Gallagher

LATONA PUB The Wild Hares, 7-9 pm, free

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy: Guests, 4 pm

LO-FI Angelica Burdette, John Othick, Little Child Man, Just Chatting, 8 pm, \$8

NECTAR Gran Rapids, Dead Rich, Ill Writers Guild: Reunion Show, 8 pm, \$8/\$10

★ ● **NEPTUNE THEATRE** Daughter with Alexandra Savior, 8 pm, \$23.50/\$26.50

● **NEUMOS** Dragonette with Gibbz, 8 pm, \$20

SEAMONSTER Open Mic Night, 8 pm

SEATTLE CENTER Seattle Center WinterFest, free

● **SKYLARK CAFE & CLUB** All Ages Open Mic, Last 4-7 pm, free

SNOQUALMIE CASINO Roger Hodgson of Supertramp, 7 pm

SUBSTATION Fruit Juice, Le Grotto, Dr. Quinn and The Medicine Woman, 8 pm, \$6

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

★ **TRACTOR TAVERN** Sloucher, Fauna Shade, Pale

Noise, 8 pm, \$8

★ ● **TRIPLE DOOR** The Paperboys 10th Annual Thanksgiving Weekend Meltdown, 7 pm, \$25/\$30

TRIPLE DOOR **MUSICQUARIUM LOUNGE** Cuban Music Night!, 7 pm Thru Nov 27, free

VITO'S RESTAURANT & LOUNGE Bob Hammer, 6 pm Thru Dec 18, free

JAZZ

THE ANGRY BEAVER Jazz at the Beaver: Guests, free

CAPITOL CIDER Jake Bergevin, 5:30-8 pm, free

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, 8 pm, free

★ ● **JAZZ ALLEY** Taj Mahal Trio, Through Nov 27, 7:30 pm, \$37.50

★ **VITO'S RESTAURANT & LOUNGE** The Ron Weinstein Trio, 9:30 pm, free

DJ

★ **CENTRAL SALOON** Metal Brunch: DJ Ryan Schutte (MetalShop) with Guest DJ, Last 11 am-4 pm, \$10

● **CENTURY BALLROOM** Waltz Cafe, 1-3:30 pm, \$7-\$12

MERCURY Mode: DJ Trent Von, 9 pm, \$5

NEIGHBOURS Noche Latina: DJ Luis and DJ Polo, 10 pm-2 am

R PLACE Homo Hop: Guests, 10 pm

★ **RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, and Guests, 10 pm-3 am, \$10

CLASSICAL

ST. MARK'S CATHEDRAL ★ ● Compline Choir, 9:30 pm, free; ● The O Antiphons Service Of Advent Lessons And Carols, 7 pm, free; ● Christmas at the Sistine Chapel, 3 pm, \$25

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DJ

BALTIC ROOM Jam Jam: Mista' Chatman and DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, and Blueyedsoul, 10 pm, free

TUE 11/29

LIVE MUSIC

88 KEYS Seatown Allstars, .8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BLUE MOON TAVERN Totusek Tuesday Nights, 8-11 pm, free

CAFE RACER Jacobs Posse **CHOP SUEY** Golden Idols, Happy Times Sad Times, Ramona, 8 pm, \$8

★ **COLUMBIA CITY THEATER** Tuesday Night Music Club: Guests, 7:30 pm, free

CONOR BYRNE Country Dancing Night, 9 pm

★ **CROCODILE** X with Skating Polly, Visqueen, Small Wigs, Tripwires: 40th Anniversary Show Series, Through Nov 30, 8 pm, \$29.50

EL CORAZON Verb Slingers: Guests, 3 pm, free; ● Sonata Arctica, Leaves Eyes, Omnium Gatherum, Convergence, 7 pm, \$25-\$75

HIGH DIVE Tyler Hamilton, Ian Jones, Hymn & Her, 8 pm, \$6/\$8

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

KELLS Liam Gallagher

PARAGON You Play Tuesday: Guests, 8 pm, free

THE ROYAL ROOM ★ The Suffering Fuckheads, 10 pm, free; Ben De La Cour, 7:30 pm, \$10

SEAMONSTER Joe Doria Presents, 11 pm, free

★ **SKYLARK CAFE & CLUB** Baby Ketten Karaoke, 9 pm-1:30 am, free

SUNSET TAVERN Polariser, Night Ships, Figg, 8 pm, \$8

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

★ **TRACTOR TAVERN** Kyle Craft with Evening Bell, 8 pm, \$12

★ ● **TRIPLE DOOR** Kristin Hersh, 7:30 pm, \$20/\$25

● **VERA PROJECT** Sad13, Vagabond, Lisa Prank, 7 pm, \$10

JAZZ

JAZZ ALLEY Roberta Gambarini, Nov 29-30, 7:30 pm, \$31.50

OWL N'THISTLE Jazz with Eric Verlinde, 8 pm, free

DJ **BALTIC ROOM** Drum & Bass Tuesdays: Guests, 10 pm

★ **HAVANA** Real Love '90s: BlesOne and Jay Battle, \$5; free before 10 pm

★ **LO-FI** Stop Biting: Introcut and Guests, Last 9 pm-midnight, \$5

MERCURY Die: Black Maru and Major Tom, \$5

DANCE **AMBER** Tango Happy Hour, 6-9 pm, free

CENTURY BALLROOM Tango Class & Dance, 8:30-11 pm, \$8; ● West Coast Swing Social, 9:30 pm, \$8

CLASSICAL ● **MCCAW HALL** The Sacred Sounds of Christmas, 7:30 pm, \$18.50-\$21.50

NAKED CITY BREWERY & TAPHOUSE Early Music Underground: In Mary's Arms, 7 pm, \$20

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7:30PM SHOW
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7:30PM SHOW - ALL AGES
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TICKETS ALSO AT PARAMOUNT THEATRE BOX OFFICE

VICCI MARTINEZ & ERIC TOLLEFSON BAND
FRIDAY JANUARY 13
TRACTOR TAVERN
1321 BALLARD AVE NW SEATTLE, WA 98107
7:30PM SHOW
ALL AGES
TICKETS AT TICKETMASTER
CHARGE BY PHONE 1-800-745-3000

DAVID DUCHOVNY
SUNDAY FEBRUARY 19
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2200 2ND AVE SEATTLE, WA 98101
7:30PM SHOW - 21 AND OVER
TICKETS ONLINE AT TICKETFLY.COM
CHARGE BY PHONE 877-867-8487
ALSO AT THE CROCODILE BOX OFFICE

SHANE KOYCZAN
SUNDAY MAR 5
COLUMBIA CITY THEATRE
4914 BARNER AVE SEATTLE, WA 98101
7:30PM SHOW
ALL AGES
TICKETS AT TICKETMASTER
CHARGE BY PHONE 1-800-745-3000
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ALSO AT THE CROCODILE BOX OFFICE

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& VISTA KICKS
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1321 BALLARD AVE NW SEATTLE, WA 98107
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ALSO AT THE CROCODILE BOX OFFICE

LAITH AL-SAAD
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TRACTOR TAVERN
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7:30PM SHOW - 21 & OVER
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11/23
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He Whose Ox Is Gored, Wild Powwows All Ages

11/26
SATURDAY



KEXP & The Crocodile Present:
Loc Records Label Showcase featuring:
Emancipator
Tor, Edamame, Lapa All Ages

11/27-11/30



Kexp & The Crocodile Present::
X "40th Anniversary"
Skating Polly All Ages

11/27
SUNDAY



The Crocodile Presents::
Warm Brew X Michael Christmas @ Chop Suey
Travis Thompson All Ages

12/1
THURSDAY



The Crocodile Presents::
The Slackers
The Sentiments, The Georgetown Orbits All Ages

12/1
THURSDAY



The Crocodile Presents::
The Cold Hard Cash Show @ The Sunset 21+

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GYLD (Clockwise) Justin Pinder, Christian Fulghum, Steve Fisk, Thig Nat, Jodi Ecklund.

An Artist-Friendly, Seattle-Based Music Streaming Service Was a Great Idea

Then the Checks Started Bouncing...

BY DAVE SEGAL

When Christian Fulghum and Justin Pinder founded Gyld, they had high hopes it would benefit “emergent independent musicians” in ways that other subscription-based music streaming services have failed to do.

Given their backgrounds in music—Fulghum as a label owner, Pinder as a recording artist—it felt only proper that their upstart enterprise would be founded on principles of artist friendliness. Where Spotify, Tidal, Pandora, and their ilk were parasitic warehouses, Gyld would be more like a cool boutique, curated by musicians instead of algorithms.

It offered artists a 65 percent cut of revenues in exchange for an 18-month exclusive license. Once on Gyld, artists could invite their fans to pay a monthly \$5 fee for access to the site’s library, which eventually included both exclusive and nonexclusive material. The idea was to get people who’ve attended shows and bought merchandise to further support their favorite artists through a subscription model.

Fulghum and Pinder set about recruiting a smart, diverse team of fellow Seattle music veterans, including Stranger Genius Award winner Steve Fisk, former Chop Suey talent buyer Jodi Ecklund, and renowned hip-hop producer Jake One (aka Jacob Dutton), to

help recruit contributors. Thig Nat of the Physics was hired to design the website. Thus, Seattle’s own music streaming service was born.

Then, after only two months of business, before it even reached the beta stage, it died.

Gyld quietly shut down operations on September 9, leaving most of its employees—and cofounder Pinder—angry and allegedly owed money. According to the disgruntled team, investment funds Fulghum had promised to secure to help launch the company never materialized. The question now is how

real the prospect of that money was to begin with, and how honest Fulghum was with his partner and his employees.

“We’re still not getting the full story,” says Fisk in a phone interview. Though he considers Fulghum “a great friend and someone who’s helped me make some wonderful music,” Fisk now believes that Fulghum “never had any of the initial seed money that Gyld was going to need to pay everybody and keep the thing going for a year or two. It fell apart from him not paying people, and him not talking to anybody.”

Christian Fulghum has not responded to

multiple requests to comment for this article.

According to Fisk, Gyld’s team would have been patient if Fulghum had chosen to put the company on hiatus while he searched for funds, but that’s not how things transpired.

Furthermore, Fisk says he has heard persistent rumors of Fulghum meeting with musicians about Gyld—as if the company still exists. But with no money or employees, Fisk points out, “the Gyld is whatever [Fulghum] says the Gyld is.”

Pinder adds, “One of the excuses [Fulghum] gave for his failures is that he was stretched thin and was tired mentally and physically and couldn’t contribute in a way that he agreed to,” so the reports of these meetings strikes him as “confusing.”

With disappointment in his voice, Fisk says, “It was bad enough that Jodi and I talked our friends and associates to be part of this, but now he’s *still* doing that. I want to say, publicly, as far as I can tell it’s over with and nobody should quit their day jobs.”

“I feel like the Seattle music scene is owed an apology,” he adds. “And I would like to offer it on my behalf.”

FOOL ME TWICE

This is not the first time one of Fulghum’s music business enterprises has gone up in smoke. Several people who witnessed the dissolution of Fulghum’s label, Fin Records, in 2014, confirm that the end also came out of nowhere, without any warning to the artists signed to the label, and with very little communication from Fulghum before or after.

Fisk worked closely with Fin, producing records by the Seacats and David Hahn and doing a handful of remixes for Pinder, a respected rapper who was one of the label’s first signings. Before it went under, Fin was to release the last record by Pigeonhed, Fisk’s duo with Shawn Smith. “He was the ideal record-company guy,” Fisk says of Fulghum. “We got to spend good money on young artists who were new to the studio. He was hands-off. He was a perfect 1980 record-company guy—Tony Wilson,” he added, in reference to the beloved founder of Factory Records.

But Factory is as famous for its financial problems as for its hit records, and Fin never had any hit records. Even though Fulghum hadn’t been forthcoming about the end of Fin, it’s worth noting that both Fisk and Pinder, recording artists for the label, were willing to sign on with him again for Gyld.

Fulghum put out three releases by Pinder and helped him embark on a few tours. Pinder says he was working with Dr. Dre in Los Angeles when

label shut down, so he didn’t exactly know how it folded, but the Gyld experience lines up with what others had told him to expect.

“It’s definitely a trend in behavior from Christian I was aware of,” Pinder says. “Ultimately, it comes down to him not being the guy for the role he wants to see himself in. He doesn’t quite understand how the music business works, nor does he understand people very well. He’s a sweet guy, but I’m starting to feel like that is a front.”

“At the very worst,” says Fisk, who saw Fin’s collapse up close, Fulghum “seemed like someone who would get depressed and need

space to himself. I wouldn’t call that ‘crazy.’ I’d call that a logical response to an embarrassing loss—Fin, another sad thing to live down, another great idea [that failed].”

But the current episode strikes him as something worse. “This kind of disconnect is not part of the Christian I know,” says Fisk. “He’s always seemed like a rational dude.” Not all his erstwhile teammates are quite so diplomatic.

“Christian built a company on lies and allowed employees to leave their jobs,” writes Ecklund in an e-mail interview. “Ironically, he’s the only one of us who still has a job.”

Ecklund was hired away from her Chop Suey position to join Gyld’s A&R team in the summer of this year. She says she was paid for her work in July and early August. Then the checks started bouncing. “The check I received for the pay period on August 20 was NSF [not sufficient funds],” Ecklund says. “A new check was issued and that was NSF as well. I never received my check that was due on September 5, either.”

Four days later, when the site went down, Ecklund was left scrambling for money and looking for work in the city’s withering music economy.

“I trusted Christian and considered him a friend and ally to the local music community,” Ecklund continues. But “he humiliated me and my peers. I was signing bands up to the service [and] all the while it was just a fabrication of a fictional company he believed was real.”

“I guess the moral of the story is: If something feels too good to be true, it probably is,” she adds, ruefully.

THE FUTURE, IF THERE IS ONE

It’s worth noting that whatever you might think about streaming services in general, Gyld was shaping up to be an interesting and Seattle-centric variant on the formula. Fisk notes that he’d convinced the Gits to upload a live show, secured the entire Maktub catalog, and lined up original material from Carrie Akre, Selene Vigil, Master Musicians of Bukkake, Mark Pickerel, and others. He was also in talks with Earth, TAD, and King Missile’s Chris Xefos.

The bright side of Gyld’s rapid failure, he says, is that it didn’t harm any of the artists’ release schedules. And Gyld’s contract states that if the company failed to fulfill any of its responsibilities, all content reverts to the artists. As frustrating and embarrassing as those dealings now seem, Fisk says that the artists have been understanding and are patiently hoping Gyld can return.

Pinder has a more immediate goal: to resolve what he calls “the cofounder situation”—he says Fulghum has not been cooperative—the better to make Gyld attractive to investors. “I’m owed the company that I built, essentially, with the Gyld team,” Pinder says. “It’s tough to see your baby on a breathing machine.”

Pinder believes that musicians and consumers are clamoring for a service like Gyld and he hopes the company can eventually revamp without Fulghum. “We’re trying to detach [Fulghum] from Gyld so it can move forward and do the things it’s promised to do,” he says. “And while the chances of survival are not great, we’re still optimistic.” ■

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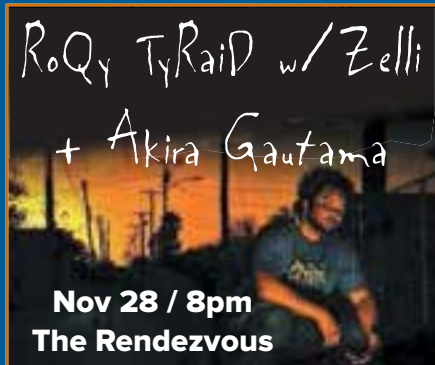


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CAR SEAT HEADREST *Even their selfies are old school.*

People Who Care (Real or Imaginary)

Q&A with Will Toledo of Car Seat Headrest

BY SEAN NELSON

The arrival of Car Seat Headrest was a gift to a certain strain of indie-rock enthusiast—not least because they’d already made a dozen records before you ever heard of them, so there was always plenty to argue about. Will Toledo, the project’s founder, spent five years posting increasingly accomplished solo recordings to Bandcamp while living with his parents in Virginia. Then last year, Matador released *Teens of Style*, a compilation of that material, followed in May of this year by *Teens of Denial*, a staggeringly good, alluringly dense record of smart, melodic guitar rock that withstands comparisons to the label’s golden age.

Having since relocated to Seattle, Toledo has spent most of this year on tour with the newly constituted full-band iteration of Car Seat Headrest, which headlines the Neptune on Saturday, November 26. I spoke to him at *The Stranger* offices shortly before the record came out, a more innocent time all around.

After having made a dozen records on your own, *Teens of Denial* was your first experience in a proper studio with a pro. How did you come to work with Steve Fisk, and how did you find the experience of not having total control?

The plan was always to add someone else in that role for this album, partially because it was something I wanted to do, and also because it was something the label wanted to do. They were sending me names of various people to check out, and some of them seemed

kind of pie in the sky, but I knew I wanted to work somewhere here, somewhere local.

I started checking out the stuff that he had produced, and I really liked all of it. Not just the way it sounded, but the types of artists he was working with. I thought he had good taste. Recording was actually much easier than I anticipated. It was definitely different, but there were a lot of factors that helped ease it. Recording with the band for the first time, I had that support system and it wasn’t just me doing everything. It was easier to have someone else pushing the buttons so I could just focus on performance.

People talk a lot about the 1990s indie-rock element of your sound, and I’m sure it’s a big part of your appeal for people of a certain age (myself included). How conscious, or self-conscious, are you of that influence?

I think it’s a little different for me because it was sort of 1990s influence via 1960s influence. I grew up listening to a lot of the same records and artists that ’90s artists had listened to. I was in high school when I heard Guided by Voices and Pavement. Pavement took a little longer for me to get into, but Guided by Voices I remember instantly connecting with—but that’s because I grew up listening to the Beatles and the Who and a lot of records that obviously Robert Pollard really liked growing up as well. I already had a backbone of musical influence when I started listening to the ’90s records, and the ’90s

records encouraged me to be able to do my own thing, in the moment. It was more the inspiration to do it rather than the inspiration behind the songs.

I imagine that aside from home recording, this must be the thing you get most tired of being asked about.

’90s stuff?

Yeah.

Yeah, well, that’s why I’ll have to make a record that doesn’t sound like the ’90s.

You were born in 1992. What was your relationship to popular culture growing up?

I was oblivious to it, I guess. I couldn’t find much that I connected with, but it was just strange. I never had a system for finding music, it just had to come up and surprise me. I was never able to find any sort of website or connections where they were reliably giving me stuff that I really liked, so it was just kind of coming out of nowhere. I definitely was influenced a little bit by the pop radio in the early 2000s before I stopped really listening to the radio, but the late ’90s and early ’00s pop stuff left its mark, and then I forgot about it, and now I’m being surprised by it. I’ve been listening to Cher’s “Believe” recently.

Interesting leap for your next batch of music.

Right, yeah, but I drifted away from that once I wasn’t exposed to the radio anymore and forgot about that aspect of things. I just fell into the indie scene more or less. But even

in there it was kind of random, what I was finding and what I was ignoring. It was just what was on my radar.

I mean, *do* you believe in life after love?

It’s such a weird song, because the chorus is really solid, and it has this really solid idea behind it, and then the rest of it just isn’t about that. It’s just a self-help, outlandish pop song, and then the chorus really hits hard.

Right, but...

I do, I do.

Sorry, I don’t mean to press you.

I had to think about it.

What made you choose Seattle to move to?

There wasn’t a great reason. I had no options in Virginia as far as places I wanted to live, and I had a friend here who offered their

“When you have a really big audience, chances are only a small percentage of them are really focusing closely.”

place at the time and said, “You don’t have to pay rent until you’ve got a job.” And it worked out that just when I was starting to need to pay rent, Matador came along. Obviously I knew it had a good reputation for music and I knew I wanted to start a band, a permanent band, so I took a chance and came out here.

Has the attention of a larger audience changed your relationship to the stuff you’ve already made? Is it affecting your songwriting?

I don’t know. It’s interesting. The stuff I’ve already made, subconsciously I feel like no one’s really checking it out anyways, even though there is a wider audience. It’s only people who are already interested who are going to look at the older stuff, so I’m okay with that. There’s definitely some rougher material back there, but it’s hard to get people to listen to it, so I’m okay with it being out there in the first place.

I always write far ahead, so the stuff that I’m writing now is not going to be out for a while. I was always writing, more or less, with the hope that it would reach a wider audience, so I tried to keep that in mind. I guess the main difference now is I stress out more about the overall picture of things. Writing individual lyrics or individual progressions—you either like them or you don’t, but I think the key once you have a wider audience is presenting it in a way that is interesting and new. The struggle is to conceptualize that in a way that can translate. I think I’ve got some good concepts going.

When I write something, I try to look at it from the perspective of an audience, but the size of the audience doesn’t matter so much to me because I’m always trying to see it from an individual viewpoint. It seems to me that when you have a *really* big audience, chances are there is still only a small percentage of them that are really focusing closely. I try to get in that mind-set rather than thinking that thousands of people are listening, because that’s definitely overwhelming. I try to write for myself and for a select number of people who I share the music with and let them critique it [in advance]. I think that’s the key: to keep your vision limited to a select number of people who care, whether real or imaginary. ■

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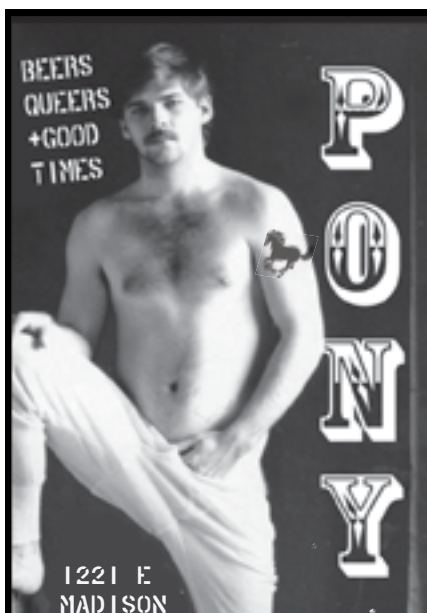
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RECORD REVIEW

Representative democracy
Non-Soviet socialism
Constitutional monarchy
Fake anarchy
Fascism



A Tribe Called Quest Are Always Worth the Wait

BY LARRY MIZELL JR.

Was it all good just a month ago? When ol' boy was still a joke to most of y'all and, more than anything, everybody just wanted it all to be over? Far, far better days.

It was only a month ago, though, that Q-Tip posted a note, handwritten in marker, to officially announce that A Tribe Called Quest were coming out with a new album—after a spate of rumors from André 3000 and LA Reid—and this after a break long enough that, if it had been a person, they'd be old enough to vote (and be heartbroken afterward).

And it might be total irresponsible bullshit, this idea that *oh well, at least terrible times provoke great art*, but this unexpected reunion of one of the genre's most beloved and influential crews came not just right on time, but with a timing eerie enough to underline how necessary it is right now.

"It's time to go left and not right," rap Kamal and Malik in unison on opener "The Space Program": "Gotta get it together forever, gotta get it together for brothers, gotta get it together for sisters, for mothers and fathers and dead niggas." The song's chorus grounds those lofty dreams of escape: "It ain't a space program for niggas. Yeah, you stuck here, nigga."

If you're expecting a seamless continuation from 1998's *The Love Movement*, you're bound to be shocked right off the bat. Though *We Got It from Here... Thank You 4 Your Service* exemplifies Tribe's signature warmth, clarity, and sense of space, sonically this album may have more in common with the futuristic, crunchy digital slap of De La Soul's *Art Official Intelligence* series (not to mention a clutch of Tribe's stylistic children) than it necessarily does the last two Tribe LPs.

While *Beats, Rhymes, and Life* and *The Love Movement* were consistent, they were aesthetically subdued, low-key—all filtered bass lines and submerged mellow thump. *We Got It from Here* is the most confident-sounding Tribe outing since *Midnight Marauders* (1993), whether it's in the lyrics or the boldness of flipping an Elton John classic ("Benny and the Jets") into the proggy, gorgeous "Solid Wall of Sound." This direction no doubt owes to *We Got It from Here* being wholly

produced and mixed by Q-Tip, sans Ali Shaheed Muhammad, whose name is absent from the credits—Tribe's silent partner was busy out West working on the *Luke Cage* score with Adrian Younge.

Even with Muhammad gone, a giddy family-reunion vibe suffuses the whole album, with the lyrical core—Q-Tip, Phife Dawg, and "the sometimes Y" Jarobi White (heard more on this record than ever in Tribe's history)—plus their crew cousins Consequence and Busta Rhymes (at his best whether precisely in control or maniacally unhinged). Brief glimpses of Kendrick Lamar, Anderson Paak, Kanye West, Jack White, 3 Stacks, and Elton John blend into the sound with not a seam showing.

There's no way around it, though: Things have gotten even worse since the Giuliani era when NYPD would merely "interrupt ya cipher and

crush ya blunt." And 2016 finds Tribe at their most pointed politically, particularly on "We the People." As Phife skewers "false narratives of guys that came up against the odds," Tip ironically sings to Black folks, Mexicans, and poor folks that they "must go"—and to Muslims and gays, "boy, we hate your ways."

This album, recorded before the election, perfectly captures the tenor of Trump's America—illustrating that if you're only *now* getting mad, you haven't been listening, and for quite some time. It's perfect that album closer "The Donald" doesn't waste a word on our new, cowardly führer. It's a solo showcase for "Don Juice," aka Malik Taylor, the Tribe's dearly departed brother Phife Dawg, who died of complications from diabetes during the project's recording.

Phife's loss doesn't hang over the proceedings as much as his presence energizes it, brings it all together. The rift between him and Tip had hung over A Tribe Called Quest's legacy for a generation, a broken note for one of the greatest runs in hip-hop to end on. That the bitter feud that marred a brotherhood that itself inspired a generation of hip-hop genius—just ask André and Kanye—could be healed in such an unexpectedly brilliant display, far beyond anybody's expectations, is the most revolutionary thing about Tribe's glorious, closure-giving finale. This is the real meaning of *We Got It from Here*. ■

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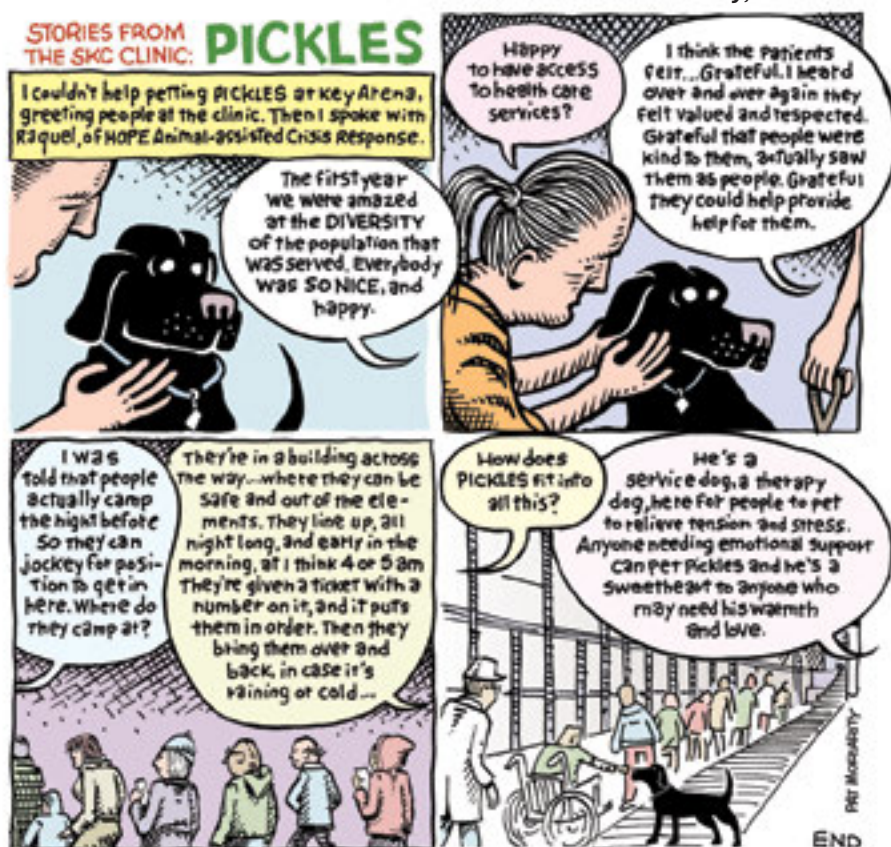


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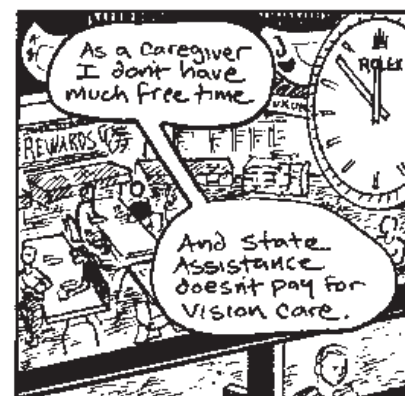
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Over the course of four days at the end of October, KeyArena was transformed into the Seattle/King County Free Health Clinic that served 4,492 patients in need of dental and vision care, flu shots, mammograms—you name it. Even free shoes. This was the third year in a row Seattle Center has done this, and this year for the first time, a crew of storied comics artists donated their time to interview actual patients and draw their stories. This is the first time these comics are being published, just in time to feel serious gratitude to Seattle Center Foundation and everyone who helps make this happen every year. JEN GRAVES

Pat Moriarity, *Pickles*



E.T. Russian, *Rachel*



Tatiana Gill, *One Tooth Left*



* The clinic actually offers one dental service a day, even if that service includes multiple teeth.

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THE SHOES.

FLU SHOT
AND
SHOES.

MAN WITH A LITTLE GIRL.
SITTING DOWN.
LOOKS A LITTLE OUT
OF PLACE.
I ASK WHAT HE
CAME FOR.
HIS REPLY:

LIMPIO
CASAS.

SHE SAID. "I CLEAN HOUSES."
SO DOES HER HUSBAND.
FROM COAHUILA.
NEEDS DENTAL WORK.
A FEW YEARS AGO SHE HAD
TWO MUELAS PULLED.
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WAITING SINCE 10:30 LAST
NIGHT. "¿QUE' QUIERE USTED
PARA SUS HIJOS?" I ASK.
SHE ANSWERS.



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TODO.

Megan Kelso, John

John

Twenty years ago, John got fillings
at the dental school in Shoreline
but they're falling out now.
Some of his
teeth have
broken. He
needs
crowns.



I drove up from
Shelton at about
3:30 this morning.
I've got a acre and
a quarter there.



I used to live a "normal" life,
had a mortgage, put my
daughter through college...



now I'm
doing my own
thing - off
the grid.



here's
the shed
I'm building.
It's all
salvaged
wood.

Megan Kelso 2016



FILM



MOANA An important speck in an incomprehensible bigness.

I Have Nothing but Love for Disney's *Moana*

It Can't Be Said Enough:
Representation in Movies Matters

BY ANA SOFIA KNAUF

Moana is the Disney princess movie everyone needs right now—or, at the very least, Moana is the princess I've been dreaming of since I was a little girl. Not every kindergartner can see herself in *Cinderella*, *Sleeping Beauty*, or, even nowadays, *Frozen*.

After years of witnessing people of color gunned down and beaten on-screen, having a whole movie dedicated to showcasing the knowledge and beauty of

brown people felt restorative. Yes, *Moana* is an animated children's movie, but it is important for children of color to be able to see movie audiences sit in awe of their people's stories. Representation matters regardless of age. And Walt Disney Studios is finally wising up and taking that message to heart—just look at *The Princess and the Frog*, *Big Hero 6*, or the recent *Queen of Katwe*.

The film focuses on Moana Waioliki (Auli'i

Cravalho), the teenage daughter of Chief Tui (Temuera Morrison) of the fictional Motunui island in Polynesia. From the second Moana can toddle around her homeland, she is deeply fascinated with the ocean—probably because her father wants to keep her away from it (she is a teenage girl). Her kooky-sweet paternal Gramma Tala (Rachel House), however, knows better and encourages Moana to go beyond the reef and remind her people that they're the descendants of voyagers who once traversed the great ocean beyond.

When a foretold famine sweeps the island and threatens their food supply, Gramma Tala gives her granddaughter a glowing green stone, the Heart of Te Fiti, the legendary goddess turned literal island, which was stolen by Maui (Dwayne "The Rock" Johnson), a mischievous demigod. In a touching scene, Moana's mother, Sina (Nico Scherzinger)—a female character who,

frustratingly, has only a meager handful of lines—helps her daughter pack food and supplies while her father tends to his own sickly mother. Like so many brown and islander mothers, including my own, Sina makes the hard decision to let her daughter make her own way in the world.

After crash-landing on a rocky island, Moana finds and befriends Maui, who teaches her to sail her canoe and fights at her side—sometimes with the girl leading the way—against coconut-masked pirates and a giant treasure-hungry crab that all want to steal away her precious stone. For Moana, the stone means everything: her home, her people, and the fate of her world.

This longing is woven through the film with "How Far I'll Go," *Moana's* anthem of hope and nervousness. The song is heard when the heroine questions whether she truly is the right person to save her people. (I'll throw a fit if it doesn't make the Academy Awards shortlist for best original song.) Lin-Manuel Miranda of Broadway musical *Hamilton* fame is, unsurprisingly, behind a handful of the songs on the score—and the studio couldn't have picked a better person for the job. While some of his compositions are jokey (The Rock's fabulously sung "You're Welcome," for instance), others offer a compelling call for unity and remind us that small Moana has a place in the big world.

Moana is the Disney princess movie everyone needs right now.

Moana's sweeping landscapes—midnight skies dotted with stars and the swirling galaxy, the expansive ocean surrounding Moana's island home, the dizzying peaks of rocky archipelagos—show us the incomprehensible bigness of

our world. Our heroine, Moana, is constantly aware of the fact that she is a speck, albeit an *important* speck, in the cosmos. As her family and ancestors have taught, fighting for what's right can feel like a lonely battle, but no work is every truly done alone. Clearly, *Moana's* message is more important now than ever before. ■

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THE LOVE WITCH *Dare not speak its name.*

The Love Witch: Lovely to Look At, Hard to Watch

BY KJERSTIN JOHNSON

Had Anna Biller's *The Love Witch* come out in 1965, it would be part of the feminist cult-film canon. The vampy Elaine (Samantha Robinson) destroys the men in her life with sex magick (!) by more or less seducing them to death. She's unapologetic about her passion and her witchy tendencies, she makes sexy (but murderous) paintings, and she inters a bottle of her own urine and a tampon with a dead man. There's even a witchy Renaissance fair in the woods!

Visually, the film is divine: Shot on 35 mm (with practical effects to boot), the film showcases Biller's exquisite attention to set design and wardrobe—from the transformation of Los Angeles's *Herald Examiner* lobby into a stylized tearoom to a hand-hooked pentagram rug.

But as a contemporary film, *The Love Witch* is lacking: While Elaine has set her feminine wiles to deadly, there's not much else to her. In fact, none of the characters

are especially fleshed out or sympathetic, the pacing and plot are arduous, and the film's potential for subversion (and humor—Jesus, it's about sex magick!) is overlooked.

If the film had come out 50 years ago, we could read misandrist undertones in it, excuse its sex-obsessed protagonist from

The Love Witch

dir. Anna Biller

SIFF Film Center

never experiencing sexual pleasure herself, and celebrate its pro-occult leanings. (Witches—so hot right now!) But today, feminist filmgoers are

savvy enough to expect more from female characters and messages around pleasure and sex.

Biller—an artist well-schooled in pulp—seeks to center “female visual pleasure” (à la film theorist Laura Mulvey), and many shots here, to be fair, are not as explicit or objectifying as the norm. But this well-intentioned exercise comes at the expense of substance. While it might be fun in a theater full of film nerds (or witches!), *The Love Witch* otherwise ends up being a bit of a slog. ■

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“★★★★★”
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The Gible Incident

Why You Shouldn't Let Pescatarians Cook the Thanksgiving Turkey

BY ANA SOFIA KNAUF

For the last five years, my friend Daria and I have thrown Friendsgiving dinner. As out-of-staters, we are typically too broke to fly home to eat with (and roll our eyes at) our families for the holiday. Instead, we bribe our fellow Seattle transplant friends with home-cooked food and promises of wine that is better than Two Buck Chuck (Trader Joe's infamously bad wine, Charles Shaw).

We never bothered with bland green-bean casserole or gelatinous canned cranberry sauce from the grocery store. Friendsgiving was an excuse to go all out on a proper feast. Aside from a mountain of garlic mashed potatoes, there was *brie en croute*, stuffed squash, fancy herbal cocktails, and a slew of other dishes we found on Pinterest.

The one thing we never planned to serve at our table: a turkey. We were both pescatarians—we ate fish and seafood but no other meat. Instead of a golden-brown bird at our table, we'd make plates of oven-roasted salmon.

This wasn't an issue until Thanksgiving 2012, when a couple of carnivorous friends cried fowl and threatened to buy turkey from the Safeway deli. But Daria and I wouldn't stand for it. We may have been living in a shitty University District triplex with horrendous plumbing, but we were adamant about having a "real" homemade Thanksgiving—even if it meant figuring out how to cook a goddamned turkey.

"How hard can it be? You just shove it in the oven!" we thought while we lugged home the smallest turkey we could find at Trader Joe's.

"Let's make Martha Stewart proud," I said.

We didn't. As it turns out, two mostly vegetarians should absolutely *not* be in charge of cooking a big-ass bird.

Between the two of us, I was the most experienced in turkey-making, but that didn't

mean a lot. It turned into a lot of guesswork. I cleaned and brined the bird in a cooler with plenty of salt and rosemary. I packed butter and herbs under its skin and shoved cut up apples, onions, and herbs into the turkey's freaky, empty insides. And then we shoved it in the oven to slow-roast for hours, all just as my parents had taught me.

The timer finally dinged. The rest of the food was already out on the table, and our friends were eagerly awaiting the centerpiece of their idyllic version of Thanksgiving.

Daria's then-boyfriend pulled the perfectly cooked bird from the oven. My friend and I looked smug. He set it on the table for everyone to *oooh* and *ahhh* over (and, okay, probably for some Instagramming, too). He started carving the bird and dishing it out and eventually brought it back to the

stove to finish it up.

But then we heard a loud "UH—"

We went to the kitchen and stared squeamishly into the turkey's—ass? Headhole?—at what he'd just discovered. He reached in with his fingers and slowly dragged out a small waxy bag.

It was the bag of giblets. In our efforts to honor the goddess Martha Stewart, Daria and I had neglected to find the bag of innards tucked up into the bird's chest cavity. The meat around the bag

was basically raw and it looked like we'd just shot the bird. Daria and I were horrified.

I called my mom from the other room. When I explained what had happened, she ►

We went to the kitchen and stared squeamishly into the turkey's—ass? Headhole?—at what he'd just discovered.



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◀ cackled into the phone. “What, you thought it was just *missing* its giblets?” she asked, wheezing from laughing so hard.

We looked over our shoulders to our friends who were circled around the table as they piled mashed potatoes and cranberry sauce onto their plates. We knew the turkey already on their plates was cooked.

“Do we say anything?” one of us asked.

We exchanged looks. Our guests were blissfully unaware—and thankfully too full to go back for seconds. We walked back to the table, poured ourselves big glasses of wine, and shoveled salmon into our mouths.

We never mentioned the Giblet Incident again. ■




*HOW YOU'RE SUPPOSED TO MAKE A TURKEY,
ACCORDING TO MY MOTHER*


** As told from the wine aisle of a Sprouts grocery store.*

Ingredients:

2 tsp salt, plus more for cleaning	1 cup salted butter, softened
2 tsp garlic powder	3 celery stalks, cut into 2-inch pieces
1 tsp ground pepper	2 Granny Smith apples, seeded, cored, and chopped
1 turkey of any size, defrosted and brined	1 large onion, cubed
¾ cup mix of parsley, thyme, and sage, roughly chopped	cooking twine



- Preheat oven to 325 degrees. Place a rack inside of a large roasting pan.
- Prepare the turkey seasoning by mixing together the salt, garlic powder, and pepper in a small bowl. Set aside.
- Put your turkey in a clean sink. (Mom says: “Don’t forget to take out the giblets bag.”) Generously sprinkle salt all over the inside and outside of the turkey and rub into the skin and the cavity. Rinse with cold water and then pat dry. “That takes out the funky turkey taste,” says my mother.
- Mix the chopped herbs with the softened butter until it’s a paste. Loosen the skin on the turkey with your hands and then spread the herb butter evenly under the skin. Don’t miss the thighs and the wings.
- Spread the seasoning mixture over the turkey.
- Mix chopped celery, onions, and apples in a bowl. Loosely pack them into the turkey’s cavity. This will help keep the turkey moist. Separately tie together the turkey’s wings and legs with the cooking twine “so they don’t splay out in the oven,” explains Mom.
- Place the turkey in the oven and bake at 325 degrees for 13 minutes per pound. Baste the turkey with the drippings in the roasting pan every 30 minutes. Turkey is finished cooking when a meat thermometer inserted into the breast and inner and outer thigh reads 165 degrees.
- Rest turkey outside of the oven for 30 minutes. Carve and serve.




FUCK TURKEY—MAKE THIS FISH CURRY INSTEAD

*Recipe from Hipcooks,
a cooking studio in downtown Seattle*

Ingredients

2 tsp mustard seeds	14 fluid ounces coconut milk
3 fresh green chilies, chopped	1 knob tamarind paste
1 handful curry leaves	1 large handful spinach
2 thumb-sized pieces of ginger, chopped	fresh cilantro for garnish
3 onions, peeled and chopped in a food processor	6 small filets of fish such as haddock, cod, snapper, sole, or monkfish
1 tsp chili powder	
1 tsp turmeric	
6 tomatoes, chopped in a food processor until just chunky	



- Heat some oil in a large skillet and add the mustard seeds. Hear them pop? Good!
- Now add the chilies, curry leaves, and ginger and cook until it smells good.
- Add onion, cook for 5 minutes, add the turmeric, chili powder, and tomato.
- Cook for a few minutes and add 1 to 2 wine glasses of water and the coconut milk.
- Turn down the heat and simmer for 10 minutes until it thickens a bit.
- Add a sprinkle of salt, if you think it needs it.
- Add the tamarind paste.
- Now poach your fish! It should take only 4 or 5 minutes, max!
- At the end of the cooking time, stir in the spinach. Voilà!

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of November 23

ARIES (March 21–April 19): “Creative people are at greater risk,” said psychiatrist R.D. Laing, “just as one who climbs a mountain is more at risk than one who walks along a village lane.” I bring this to your attention, Aries, because in the coming weeks you will have the potential to be abundantly creative, as well as extra imaginative, ingenious, and innovative. But I should also let you know that if you want to fulfill this potential, you must be willing to work with the extra tests and challenges that life throws your way. For example, you could be asked to drop a pose, renounce lame excuses, or reclaim powers that you gave away once upon a time.

TAURUS (April 20–May 20): Taurus musician Brian Eno has been successful as a composer, producer, singer, and visual artist. Among his many collaborators have been David Byrne, David Bowie, U2, Coldplay, Laurie Anderson, Grace Jones, and James Blake. Eno’s biographer David Sheppard testified that capturing his essence in a book was “like packing a skyscraper into a suitcase.” I suspect that description may fit you during the next four weeks, Taurus. You’re gearing up for some high-intensity living. But please don’t be nervous about it. Although you may be led into intimate contact with unfamiliar themes and mysterious passions, the story you actualize should feel quite natural.

GEMINI (May 21–June 20): You are free! Or almost free! Or let me put it this way: You could become significantly freer if you choose to be—if you exert your willpower to snatch the liberating experiences that are available. For example, you could be free from a slippery obligation that has driven you to say things you don’t mean. You could be free from the temptation to distort your soul in service to your ego. You might even be free to go after what you really want rather than indulging in a lazy lust for a gaggle of mediocre thrills. Be brave, Gemini. Define your top three emancipating possibilities and pursue them with vigor and rigor.

CANCER (June 21–July 22): Have you been feeling twinges of perplexity? Do you find yourself immersed in meandering meditations that make you doubt your commitments? Are you entertaining weird fantasies that give you odd little shivers and quivers? I hope so! As an analyzer of cycles, I suspect that now is an excellent time to question everything. You could have a lot of fun playing with riddles and wrestling with enigmas. Please note, however, that I’m not advising you to abandon what you’ve been working on and run away. Now is a time for fertile inquiry, not for rash actions. It’s healthy to contemplate adjustments but not to initiate massive overhauls.

LEO (July 23–Aug 22): “Everybody is dealing with how much of their own aliveness they can bear and how much they need to anesthetize themselves,” writes psychoanalytic writer Adam Phillips. Where do you fit on this scale, Leo? Whatever your usual place might be, I’m guessing that in the coming weeks you will approach record-breaking levels in your ability to handle your own aliveness. You may even summon and celebrate massive amounts of aliveness that you had previously suppressed. In fact, I’ll recklessly speculate that your need to numb yourself will be closer to zero than it has been since you were 5 years old. (I could be exaggerating a bit, but maybe not!)

VIRGO (Aug 23–Sept 22): Do you periodically turn the volume down on your mind’s endless chatter and tune into the still, small voice within you? Have you developed reliable techniques for escaping the daily frenzy so as to make yourself available for the Wild Silence that restores and revitalizes? If so, now would be a good time to make aggressive use of those capacities. And if you haven’t attended well to these rituals of self-care, please remedy the situation. Claim more power to commune with your depths. In the coming weeks, most of your best information will flow from the sweet darkness.

LIBRA (Sept 23–Oct 22): One of your vices could at least temporarily act as a virtue. In an odd twist, one of your virtues may also briefly function like a vice. And there’s more to this mysterious turn of events. A so-called liability could be useful in your efforts to solve a dilemma, while a reliable asset might cloud your discernment or cause a miscalculation. I’m riffing here, Libra, in the hopes of stimulating your imagination as you work your way through the paradoxical days ahead. Consider this intriguing possibility: An influence that you like and value may hold you back, even as something or someone you’ve previously been almost allergic to could be quite helpful.

SCORPIO (Oct 23–Nov 21): Between now and the solstice on December 21, you will have extraordinary power to transform into a more practical, well-grounded version of yourself. You may surprise yourself with how naturally you can shed beliefs and habits that no longer serve you. Now try saying the following affirmations and see how they feel coming out of your mouth: “I am an earthy realist. I am a fact-lover and an illusion-buster. I love actions that actually work more than I like theories that I wish would work. I’d rather create constructive change than be renowned for my clever dreams.”

SAGITTARIUS (Nov 22–Dec 21): Despite your sign’s reputation, you Sagittarians don’t always require vast expanses to roam in. You aren’t ceaselessly restless, on an inexhaustible quest for unexpected experiences and fresh teachings. And no, you are not forever consumed with the primal roar of raw life, obsessed with the naked truth, and fiercely devoted to exploration for its own sake. But having said that, I suspect that you may at least be flirting with these extreme states in the coming weeks. Your keynote, lifted from Virginia Woolf’s diary: “I need space. I need air. I need the empty fields round me, and my legs pounding along roads, and sleep, and animal existence.”

CAPRICORN (Dec 22–Jan 19): “If you can’t get rid of the skeleton in your closet,” said George Bernard Shaw, “you had best teach it to dance.” This advice is worthy of your consideration, Capricorn. You may still be unable to expunge a certain karmic debt, and it may be harder than ever to hide, so I suggest you dream up a way to play with it—maybe even have some dark fun with it. And who knows? Your willingness to loosen up might at least alleviate the angst your skeleton causes you—and may ultimately transform it in some unpredictably helpful way.

AQUARIUS (Jan 20–Feb 18): “No pain, no gain” is a modern expression of an old idea. In a second-century Jewish book of ethics, Rabbi Ben Hei Hei wrote, “According to the pain is the gain.” Eighteenth-century English poet Robert Herrick said, “If little labor, little are our gains: Man’s fate is according to his pains.” But I’m here to tell you, Aquarius, that I don’t think this prescription will apply to you in the coming weeks. From what I can surmise, your greatest gains will emerge from the absence of pain. You will learn and improve through release, relaxation, generosity, expansiveness, and pleasure.

PISCES (Feb 19–March 20): The less egotistical you are, the more likely it is that you will attract what you really need. If you do nice things for people without expecting favors in return, your mental and physical health will improve. As you increase your mastery of the art of empathy, your creativity will also thrive. Everything I just said is always true, of course, but it will be intensely, emphatically true for you during the next four weeks. So I suggest you make it a top priority to explore the following cosmic riddle: Practicing unselfishness will serve your selfish goals. ■

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PERSON OF INTEREST

Alan Harvey

TEXT BY CHARLES MUDEDE
PHOTOS BY JENNY JIMENEZ

Economist Alan Harvey is the executive director of the Institute for Dynamic Economic Analysis (IDEA), a Seattle-based organization that seeks to reform a broken discipline. His 2012 book *Demand Side Economics: Demand Side Minds* talks about economics from the perspective of the people rather than the producers, and you should read it now because it will help you understand exactly why the economic policies of our president-elect—like corporate tax cuts—will hurt the working class and the poor.

First, the big question: What do you think will happen to the US economy under Donald Trump?

A risk is that Trump will make some kind of deal with Wall Street and consolidate power à la Mussolini. In trade, where he will have the most unilateral power as president, his continuous blame-a-thon may accelerate the move away from the dollar. The day the US loses its exorbitant privilege to print the world's reserve currency will be a dark day indeed. Be aware that the rest of the world is in a worse state than we are.

Trump has no coherent economic plan, or even understanding. Bernie Sanders had the right plan. He was the credible change candidate. But you have to add either a substantial raise in incomes or a broad write-down of private (not public) debts. If Trump does anything like that (even for political purposes), things will get better. Tax cuts will not work.

What do you think we can do to fix the housing crisis in Seattle?

Until the market is balanced, we should freeze rents. Luxury apartments are where foreign money is laundered or invested for the future. Among other things, that is distorting the market.

What are you reading right now?

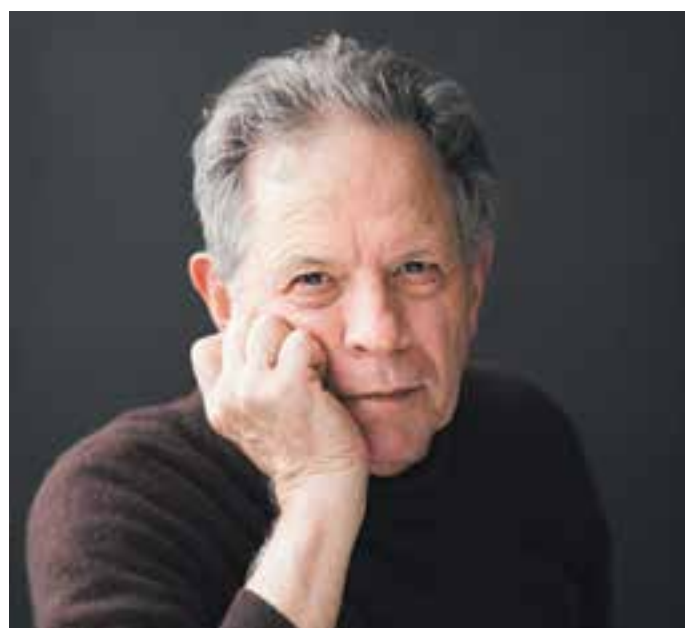
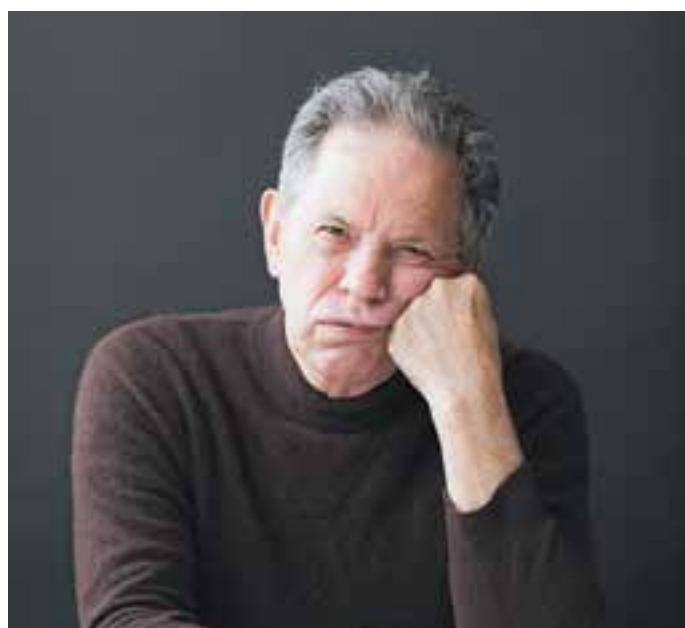
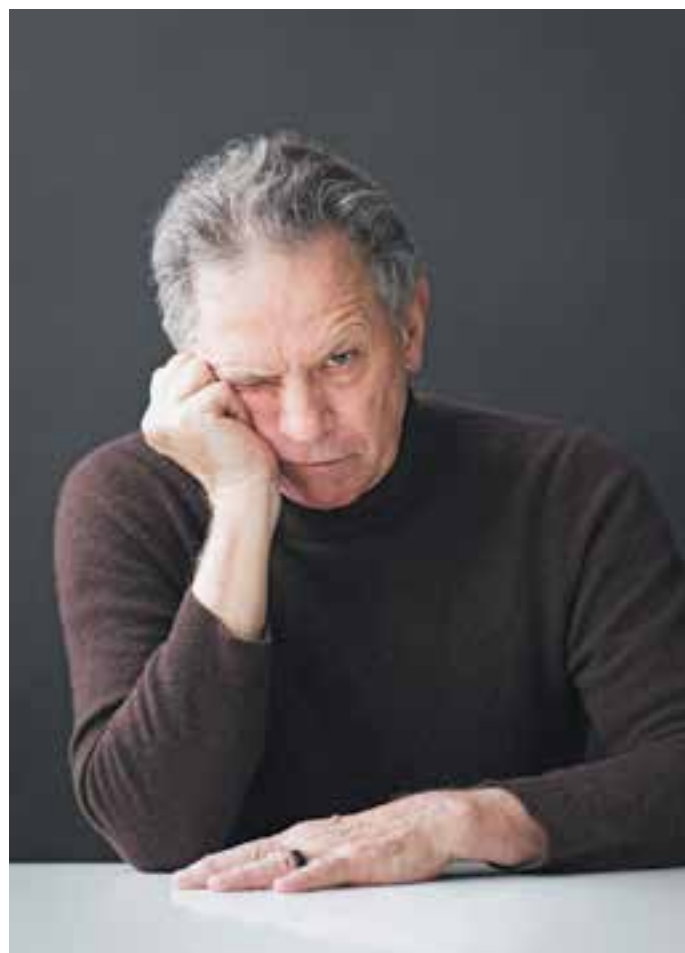
I'm rereading Hyman Minsky's *John Maynard Keynes*. (It's not a biography, and you should read the last chapter first.)

I know you're a great fan of the theater. Are there any productions you're looking forward to?

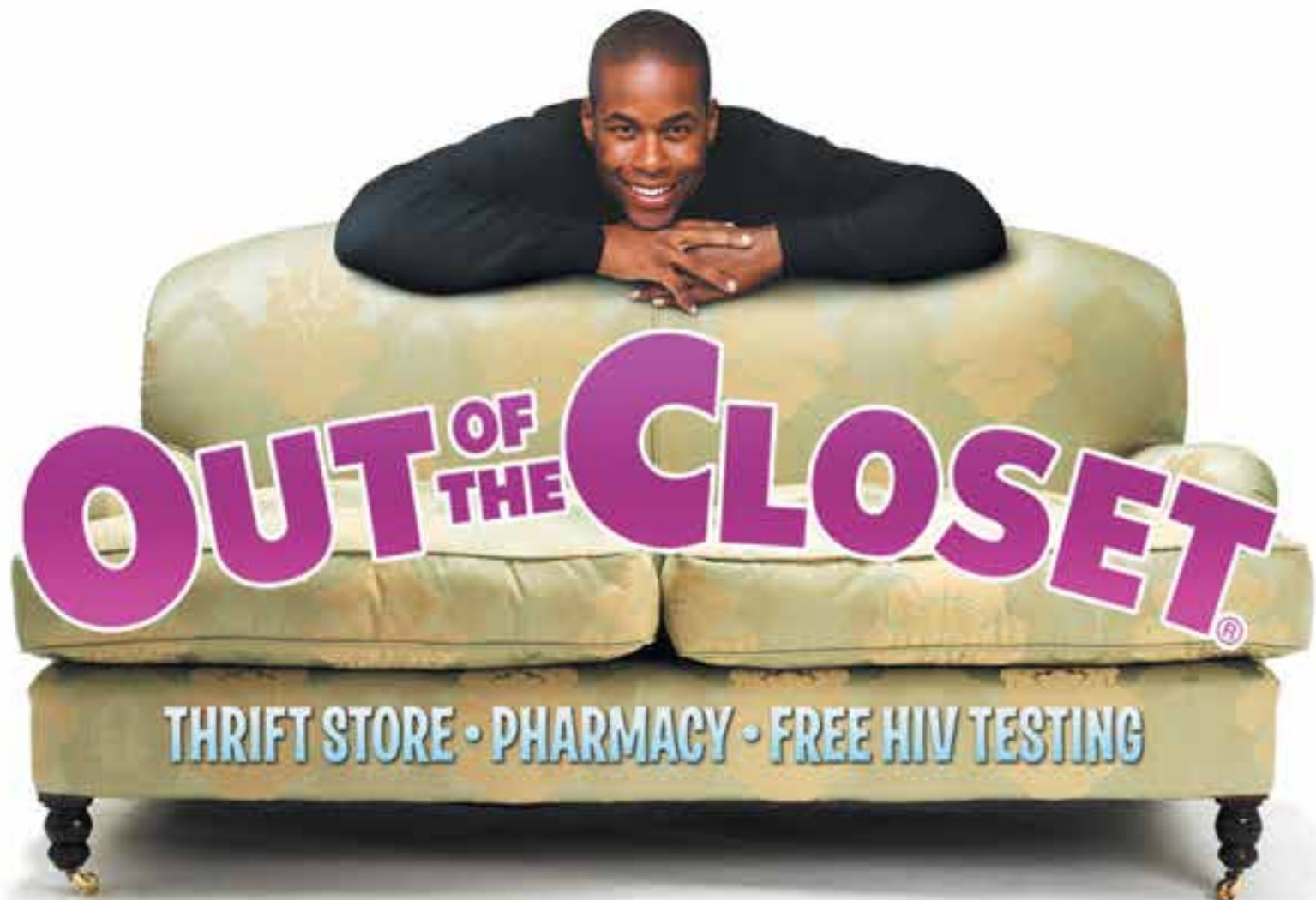
There is an Ionesco in March—*Macbett* at Ghost Light. It's an anti-war, anti-fascist satire on *Macbeth*.

What's your strategy for dealing with a dreary Seattle winter?

I use vitamin D and exercise, but it doesn't work too well. It's getting gloomier and gloomier out there. ■



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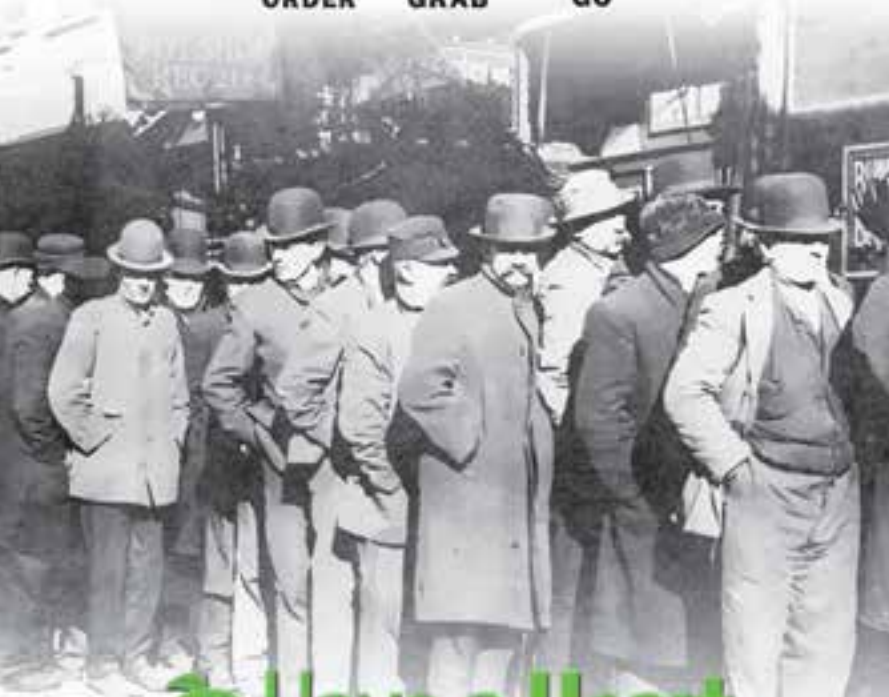



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